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SENSORY DIMENSION OF TOURIST EXPERIENCESCAPE:
ROLE OF SOUNDS IN WINTER HUSKY DOG-SLEDDING EXPERIENCES
IN FINNISH LAPLAND

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Abstract

Throughout the history body senses have been viewed as a medium for humans to perceive the outer world and make conclusions about the surrounding environment. In the various spheres of science, body senses were studied in their relation to physical body, mind, psychological and physiological process triggered by body. In the context of recently evolved experience economy, senses are viewed as a susceptible account, which needs to be stimulated by experience providers to create memorable experiences.

The way body senses shape the perception of environment is contextualized with the help of sensescapes, which identify and describe the sensual context of the environment. To understand the importance of sensescapes in tourist experiences, the model of experiencescape is presented in this study with sensescapes being a part of it. Experiencescape is a wider framework describing the various constituents of tourist experience, including the physical environment, as well as non-tangible matters such as sensory dimension of it. As one of the senses representing interest for the author is hearing, the soundscape, as part of the sensescapes is under closer analysis in the study.

The main aim of this work is to examine the way senses influence the creation of the overall tourist experience on the example of husky dog-sledding safaris taking place in Finnish Lapland. The overall tourist experience is viewed as a phasic process, involving the stages of pre-, actual and post-experience. The relationship between the sonic environment of experience and the tourist is analyzed as part of this research.

Data was collected through semi-structured interviews with the tourists when they returned after their experience. The author used his professional situatedness of a tour guide to have a closer exposure to the respondents and to the experienced soundscapes. He used the sound walk and sound elicitation methods to stimulate sensory memories of respondents for deeper results. Data was analyzed by content analysis method through transcription of the interviews, categorizing, coding and formulating the general outcomes.

Main findings indicate that body senses create an image of the experience in consumers' mind, though not serving as a primary trigger towards the actual experience. Vision has been proven to be the major sense affected during the husky dog-sledding safaris, however, such important matters as authenticity, emotional bonding with dogs, weather and crowdedness came up. The sounds were found to be an important component, influencing the overall experience during the certain stages. Numerous managerial implications are derived from this study to guide safari companies in Lapland for a creation of better tourist experiences.

Keywords: experiencescape, sensescapes, soundscape, animal-based tourism, Finnish Lapland

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1 INTRODUCTION

“Half of the beauty of a landscape depends on the region and the other half on the man looking at it”

Lin Yutang (as cited in Martinez, 2012, p.28)

The above quote describes the attitude for the whole study that I had since the idea first came up to my mind, and even before. There is beauty in a landscape, or a certain place, but without a man, who can decode beauty, it is only a landscape. How do we know something is beautiful and how do we experience and measure it? And isn't beauty of a place more complex than only in what can be seen?

My interest always lied in human senses, in the emotional states of experiencing something extraordinary, something unique and rare. The essence of travelling is a strive for unexplored, for unexperienced – it is the way millions of people satisfy their need for something “new” in every day. There are so many ways tourists can experience a place, and all of them are through human body senses.

I wish I could paint. I wish I could express the magnificent sunsets and mountains with flickering lights of small villages reflecting from the calm bays. Unfortunately, such visual pleasures only exist in my imagination, but what I feel closer to is the sound. Tightly linked with the vision, hearing co-creates a more complete picture of the surrounding world for each of us. Having a musical background, I always try to pay attention to the sounds that come together with what I see. There might be too many questions, and I like that. There is something I want to ask the reader, and myself, to intrigue, to provoke and to think.

Have you been thinking about the sounds we hear every moment of our lives? Do they bother us, or encourage us, or create mood to work or to relax? And do we actually listen to the sounds we hear, especially when outside of routine life, outside of the usual scope of sounds? I am sure, at least once in your life you sensed something in the air, something, that makes your heart beat faster or take you away from reality. We humans have extraordinary facets of our souls that allow us to feel the untouchable, sense the indescribable. One of the ways to manipulate those facets is through hearing, and not simply hearing, but our ability to interpret, response

and adjust to the sounds surrounding us in every moment. This study was driven by my willingness to touch and explore how hearing helps to construct the whole picture of reality, or that “beauty of a landscape” for those, who found themselves outside of routine life and came to experience the “new”.

The research subject and research area were developed in accordance with my personal interest and situatedness towards the researched group and environment, as well as with the increasing demand from academic and business world. The surpassing dominance of sight has been ruling the research of tourist experiences till the point, when the importance of the role of other body senses raised critically and was addressed as largely missing topic by the academy (Dann & Jacobsen, 2003; Gretzel & Fesenmaier, 2003; Pan & Ryan, 2009). The discrepancy between how real tourism business world operates within the modern era of experiences (Pine & Gilmore, 1998; Quan & Wang, 2004) and what is researched from sensory point of view finally called out for a holistic approach to all body senses as an important component of the overall tourist experience (Urry, 2002; Veijola & Jokinen, 1994).

Driven with technologies, that accelerate the speed of transmission and variety of information nowadays, our lives have become fulfilled with sensory signals, attacking us from everywhere. Each person is viewed as an individuum with personal emotional and cognitive values (Schmitt, 1999a), which can be impacted for the sake of attracting her as a potential buyer. The experiential paradigm (Quan & Wang, 2004) offers a big variety of strategies for tourist destinations and companies to stimulate the senses of their audience to get familiar, to attract, and to sell. Thus, the competitive advantage can no longer be based on what is seen, rather it needs to rest on strong stimuli of the senses, which would heighten the engagement from the customer and result in extraordinary tourist experience (Gilmore & Pine, 2002; Pan & Ryan, 2009; Schmitt, 1999a).

In the settings of Finnish Lapland, tourism has become one of the most important sectors bringing travelers from around 140 countries annually and generating around one billion of euros (Lapin liitto, 2018). The destination is trending, and that is at large thanks to the digital world, where people are sharing the information filled with sensory appeals through social media channels (Lee, Law, & Murphy, 2011; Li, Lin, Tsai, & Wang, 2015). In this vein, it is crucial for the destination to research the sensory constituent of its experiences to gain a deeper

understanding of the sensory relationships with customers and be able to effectively manage them for greater engaging experiences (Gilmore & Pine, 2002; Krishna, 2012; Luecke, 2003; Pan & Ryan, 2009). This piece of research is thus relevant to the need to study the sensory context of tourist experiences; it brings up insights showing how body senses influence the creation of holistic tourist experience in settings of Finnish Lapland.

1.2 Personal position in the research

My personality and background helped me in researching such an interesting topic. Being born and living in Central Asia, having traveled and lived in US and Russia, to then come to study in the capital of Finnish Lapland Rovaniemi and work during the winter seasons with tourists, driving them around and escorting to places, I cultivated myself to pay much attention to how an atmosphere is created, especially during tourist activities, because for me, it represents perhaps the most important facet of the whole experience at a particular time and place and reality. My previous musical education and musical hearing allow me to be more sensitive to sounds in my own way, being able to transform the surrounding sounds into the intangible “atmospheric attunements” (Stewart, 2011). Because of living and working in tourism in Finnish Lapland, joining winter animal-based activities with visitors and simply loving nature and its sounds, I find it extremely interesting to learn how tourists perceive the new environment with their senses and what role their hearing plays in the creation of the holistic tourist experience.

As I stated that my music educational background and physical ability of musical hearing and rhythm shape the way I perceive the environment, be it during a tourist experience, or in everyday situations, I attest that everyone else can find something personal that shapes his or her way of perceiving the surroundings and constructing the meaning of it. Referring to the epigraph, this means, that every person’s beauty of a landscape is constructed within, standing on the background knowledge, education, culture, life experiences and so on. Therefore, in this thesis I look at the reality from the point of view of constructivism paradigm, which stands for that ‘each individual mentally constructs the world of experience through cognitive processes’ (Young & Collin, 2004, p. 375). In this sense, each tourist experience is subjective and the sensory dimension of it is subjective even more so, therefore for this research how reality is experienced by a single person is of main importance (Bogdan & Taylor, 1975).

Master Thesis is supposed to be based on a relatively small research, therefore, I was not aiming to dig deeper into the ways how those cognitive processes are shaped by each individual's internal "self". Rather I wanted to learn how body senses intermediate the sensory signals into the meanings for each individual tourist, and how common or different those meanings can be within the scope of the same tourist experience. Sounds represented a distinctive interest for this research, and so, with findings I aimed to provide fruitful knowledge for practical use in real business world.

In addition, I aimed to construct a rewarding piece of research for the academic world by bringing my musical background into the field of social sciences and combining the two. I used the concept of sound with a particular attention to how it shapes one's perception of an environment that she is placed to evaluate the perception of the environment within the tourist experience. With this I wanted to know how tourists identify, analyze and categorize sounds to demonstrate the importance of meanings they convey for tourists in the unusual settings of winter animal-based activity happening in the nature.

1.2 Previous research

The main area of research addressed in this study is related to human senses and their affection on the perception of the reality by a human being. In this way, the senses and their role in creating the knowledge about reality have been a topic of discussion in diverse disciplines, such as philosophy, neuroscience, psychology and socio-anthropology (Agapito, Mendes, & Valle, 2013) throughout the history. In the field of geography human senses were viewed as a medium building up a connection between the body and place (Porteous, 1985) with the concept of *sensescapes* evolved from such approach. The notion of sensescapes later have been introduced in marketing (Agapito, Valle, & Mendes, 2012; Hultén, Broweus, & Dijk, 2009; Krishna, 2012) as well as in tourism studies within the recently emerged *experiential paradigm* (Pine & Gilmore, 1998; Quan & Wang, 2004).

In the tourism context, senses have been researched as an important tool to be used in creating engaging experiences. Standing on the personal nature of every experience, senses are thus viewed as the accounts that need to be stimulated and managed for a creation of positive

consumer experience that would also be memorable (Agapito et al., 2013; Mossberg, 2007; Pine & Gilmore, 1998). Elaborating on the factors that influence the overall consumer experience both tangibly and intangibly, O'Dell (2005) as well as Mossberg (2007) offer the concept of *experiencescape*. In their book O'Dell and Billing (2005) give a scene for several authors to talk about experiencescapes from the point of view of anthropology, business administration, cultural geography, and tourism. Within the experiencescape model, the spaces where experiences are staged and consumed are regarded as stages or scenes, which can be strategically planned and designed for the heightened experience. Within the framework of this study, experiencescape is viewed as a system of interrelated factors, complimenting each other and constructing the overall tourist experience (Mossberg, 2007).

Empirical research towards the multisensory essence of tourist experiences has been accomplished within the couple of past decades. Among recent researches, studies of the role of senses in urban settings prevailed, leaving the context of rural environments apart from close review (Dann & Jacobsen, 2003). However, the rural, or natural, as more appropriate in context of this study, environments offer extensive variety of ways how human senses may be involved in experiencing the outdoors (Kastenholz, Carneiro, Marques, & Lima, 2012; Roberts & Hall, 2004). Therefore, exploring the sensory dimension of outdoor tourist experiences can contribute to further research in differences between urban and natural based tourist experiences, and complement the overall understanding of tourist experiences (Sharpley & Jepson, 2011).

Such studies that have been done in natural environments advocate for the importance of sensory motives in nature-based tourist experiences (Markwell, 2001), rural experiences (Agapito et al., 2012; Kastenholz et al., 2012), inclusion of sensory information in destination marketing (Gretzel & Fesenmaier, 2003) and the opportunities of including elicitation as a research technique (Gretzel & Fesenmaier, 2010), inclusion of sensory itineraries for travel journalists (Pan & Ryan, 2009) as well as importance of multisensory essence for designing tourism experiences for disabled people, such as visually impaired tourists (Small, Darcy, & Packer, 2012). In Finnish realities, senses have been researched in relation to weather (Rantala, Valtonen, & Markuksela, 2011; Valtonen, 2010), nature-based tourism (Rantala, 2010), sensory-ethnography of outdoor tourism (Valtonen, Markuksela, & Moisander, 2010), and implications of senses in silence, sleep and stillness (Rantala & Valtonen, 2014; Valtonen & Veijola, 2011; Veijola, 2014).

The very first studies of acoustic environment in Finnish settings are dated back to 1930s, when geographer Johannes Gabriel Granö started developing his concept of Pure Geography (Granö, Paasi, & Granö, 1997) explaining how rural environment is perceived by human senses. Though being pioneering in many ways, the study determined few concepts and linked the sounds with a sense of time as well as the sound proximity. Granö's research found continuation in the work of Birger Ohlson (1976) who studied rural and urban Finland and extended the definitions of sonic landscape in relation with close and distant landscape, weather and ground conditions. These implications were expanded in the neighboring area of research in human geography which has been focusing on the abovementioned sensescapes (Porteous, 1985) and their role in creation of the *sense of place* (Tuan, 1977) and *place attachment* (Hidalgo & Hernandez, 2001) – the concepts that describe the relationships between the body, mind and environment, and the meanings attached to it.

The sensescapes are used in this research as a tool to contextualize the sensory inputs experienced by tourists on the different stages of the overall tourist experience. One of the sensescapes under investigation is the soundscape – the environment of sound, which is viewed in light the way it is perceived and interpreted by an individual (Bernat, 2014; Truax, 1996; Truax, 2012). The term originates from the works of Raymond Murray Schafer (1969, 1973, 1977a), who created the concept to address the issues of deteriorating relationships between humans and the sounds of their living environments, spoiled in the modern urban settings. The notable works include the *Five Village Soundscapes* (Järviluoma, Kytö, Truax, Uimonen, & Vikman, 2009; Schafer, 1977b) project, which was an ongoing research of the five different rural locations in five countries of Europe with the aim of recording, analyzing and describing the local soundscape and its changing nature. Barry Truax (1978, 1996, 2001, 2012) has been the other major contributor to soundscape studies, linking the concept with musical studies, orchestration, acoustic communication and application of the elements of soundscape in consumer experiences including those in tourism.

The studies of soundscape within the context of tourist experiences has been recognized as limited. There are three main topics of research (Liu, Wang, Liu, Yao, & Deng, 2018). Firstly, it concerns the noise pollution and its impact on tourist experiences (Mace, Corser, Zitting, & Denison, 2013; Pilcher, Newman, & Manning, 2009; Taff, Newman, Lawson, Bright, Martin, Gibson, & Archie, 2014;). Secondly, the studies discussing the importance of natural quiet

soundscapes (Rantala & Valtonen, 2014; Valtonen & Veijola, 2011). Finally, the works on the role of sound as part of the multisensescapes experiences (Edensor, 2000; Quan & Wang, 2004; Waitt & Duffy, 2010). In this study, soundscape is viewed as part of the sensescapes, thus falling into the third category of soundscape research. In the following section I am elaborating on why this study is important

1.3 Purpose and importance of research

The study is important for the academic world and the world of tourism business practitioners. Academic world wants to understand the mechanisms, reveal the hidden ways in which senses affect the construction of the overall tourist experience. This research responds to the need for a holistic view of all human senses and the role of the human body in creating an experience, which raised recently due to domination of vision in sensory research agenda (Dann & Jacobsen, 2003; Gretzel & Fesenmaier, 2003; Kastenholtz et al., 2012; Pan & Ryan, 2009; Urry, 2002; Veijola & Jokinen, 1994). In addition, with inclusion of the concept of soundscape from music theory to the theoretical framework and with use of *multisensory methodology* (Pink, 2011) in data collection process, this research demonstrates a creative approach to enrich the methodology and theoretical implications within the field of social sciences.

For tourism business world, this research represents human senses as an important mediator of any tourist experiences within the experiential paradigm (Agapito et. al, 2013; Quan & Wang, 2004). In this scope of view, consumers are considered as rational individuals who seek for experiences carrying emotional and cognitive values (Schmitt, 1999a). Therefore, by stimulating human senses to provoke personal engagement and creating extraordinary tourist experiences, destinations can acquire competitive advantage (Pine & Gilmore, 1998; Schmitt, 1999a). Researching the sensory constituent of tourist experiences has been highlighted as crucial for deeper understanding of sensory relations that are formed between a tourist and a destination (Gilmore & Pine, 2002; Pan & Ryan, 2009).

Dann & Jacobsen (2003) assert that to be successful a tourism destination has to promote itself by targeting all human senses, not focusing only on visual appeal, but rather taking into account the multisensory essence of a tourist experience, that includes the pre-travel planning stage when marketing materials are absorbed by potential tourists. Same is suggested for marketers

with so-called *sensory marketing* approach (Krishna, 2012; Luecke, 2003), which aims at deliberate and strategic involvement of five human senses for creating the strong brand image and awareness that would recall customer's values, preferences, lifestyle and even identity (Hultén et al., 2009). As a result, application of the sensory approach in marketing for tourism destinations can attract higher visitation numbers, increase tourist satisfaction and build stronger and long-lasting tourist experience. All this advocates that this study can help local tourist operators to better understand the way how sensory dimension influences the overall tourist experience on pre-travel, on-site and past-travel stages.

Such understanding can be beneficial because the improved knowledge of sensescape can help related companies to design their services in better conjunction with tourists' perceptions and also help regional tourism developers to promote destinations with similar sensescapes together by promoting similar sensory experiences in neighboring destination (Pan & Ryan, 2009). Better understanding of the role of sounds for the overall touristic experience can also equip tourist service developers with awareness about soundscape composition, soundscape design, and acoustic ecology, which are the terms that describe the constructed systems of sounds, inherent to a specific place, be it real or artificially created (Rudi, 2011). This, in turn, may contribute to restructuring the services for more effective use of soundscapes in existing tourist products or even developing new experiences, based on unique regional soundscapes brought as vital or even main components of such experiences.

Having all these arguments in mind, the main purpose of this study lies in describing the role of body senses in the overall tourist experience with a distinct analysis of sounds. In order to address that interest, the main research question arises as the following: **how all body senses and hearing in particular are involved in the process of creation of the overall tourist experience?**

For a deeper analysis, the overall tourist experience must be viewed as a chain of connected phases or stages, of which there are primary three stages (Cutler & Carmichael, 2010; Iso-Ahola, 1980; Park & Santos, 2017): pre-experience (all that precedes the actual experience), actual experience (all that happens on-site), and post-experience (all that comes after the actual experience). The role of hearing as a sense must be reviewed with the analysis of sounds and

their meanings prescribed by tourists. In this vein, in order to answer the main research question, I impose the three sub-questions:

- 1) Which sensory stimuli are involved on the different stages of tourist experience, named pre-, during and post-experience and how?**
- 2) How tourists describe the way they perceive sounds during the actual tourist experience?**
- 3) How tourists categorize the sounds they hear during the actual tourist experience?**

To answer the research question with its sub-questions, I focused the attention on the case of husky dog-sledding tourist experience taking place in Finnish Lapland in winter. The questions imply using the qualitative research methods, as they touch upon the descriptive matters of personal perceptions of respondents. The empirical data used for analysis in the research was obtained during the five semi-structured interviews held with tourists after their husky dog-sledding experience in Rovaniemi in spring 2018. The multisensory methods of soundwalking and sound-elicitation were also employed in the course of the interviews to provide the respondents with wider sonic context to reflect upon. The interviews were conducted in person, recorded and transcribed into a text. The text was analyzed using the content analysis technique with the aim to induce the conclusions based on categories derived from the empirical material.

1.4 Structure of the study

The study consists of four main chapters, following each other starting after the introductory chapter. The first one describes theoretical concepts which form the framework of research. The concept of experiencescape serves as a base to represent the system of interrelated factors, working together on the creation of the overall tourist experience. One of such factors is articulated as sensescape – the concept, which contextualizes how various body senses shape the relationships between the tourists' bodies and the environment where they are having the tourist experience. Particular attention is given to soundscape – the concept, which refers to the sound filling of experiencescape and tourists' relationships with it. The three concepts are related in a descending order, giving the reader a broader understanding of relationships between the chosen concepts.

The following chapter describes the methods of data collection and analysis for the study. The reader will know how this qualitative research was done using the semi-structured interviews, which contained the non-conventional multisensory method, and how findings were formulated by using content analysis. The analysis of empirical data and discussion are presented in the next chapter. It points out how body senses influenced the overall husky dog-sledding tourist experience on the pre-travel, onsite and post-travel stages, as well as how soundscape was perceived by tourists by outlining the categorization and meanings of various sounds heard by respondents during the experience. Lastly, the main findings and outcomes of research are highlighted in the conclusive chapter. The reader will also be able to evaluate the limitations, possible directions for further research in the field, as well as practical implications of the study for tourism practitioners in real business world.

2 THEORETICAL FRAMEWORK

In this study I review the case of animal-based tourist experience which involves husky dogs and traditional use of their running power to pull the sledges along the wild snowy landscapes. Taking place in the harsh winter settings, such an experience requires active engagement from tourists and triggers the sensual receptors of their bodies, involving them into the interactive adventurous thrill. The interest lays in finding out how all body senses and hearing in particular influence the holistic tourist experience.

This chapter is aimed at presenting the solid framework of theoretical concepts serving as a base for the actual research discussed in the thesis. Figure 1 is the visual representation of hierarchy of the concepts discussed further. Hearing is one of the senses involved in perception of the surroundings. All sounds that can be heard construct the soundscape – a set of sounds of different duration, tone and pitch. Soundscape represents one of the sensescapes, which refer to each human sense and are inherent to the process of how human body perceives any physical settings. In their turn, sensescapes are a part of experiencescape – the big system of interrelated factors which altogether shape the holistic tourist experience.

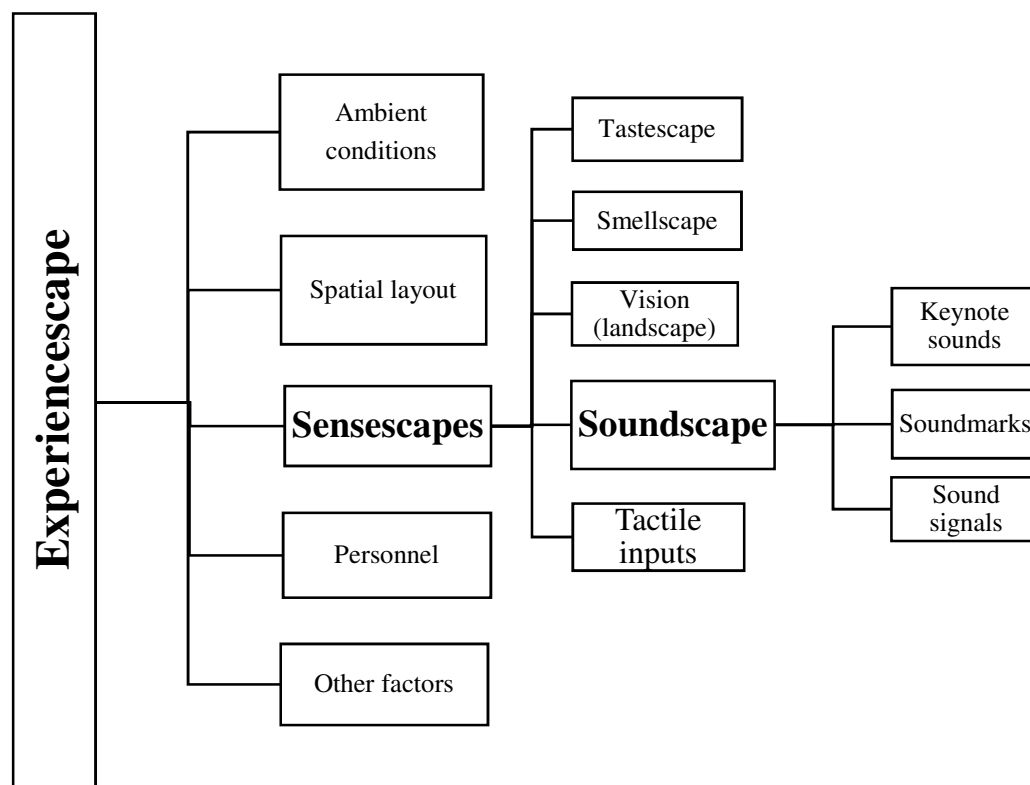


Figure 1. Hierarchy of theoretical concepts

I start from the big scale concept of experiencescape, narrowing down to discussing sensescape and soundscape, stressing on the role of nature and animals as being a central part of the tourist experience studied in this work.

2.1 Experiencescapes

Experiencescape is a landscape of experience (O'Dell 2005), which describes the ephemeral essence of experiences sought by consumers and created or staged by producers at a physical space. Due to inability to see the unseen that is occurring within an individual while experiencing something, the analysis of material constituent of an experience can help to understand the 'cognitive, social and cultural processes' (O'Dell, 2005, p. 16) that frame and define an experience for that individual. Therefore, experiencescape studies refer to physical spaces, but are not limited to the characteristics of those spaces. It rather examines the internal motives that appear at a physical space, where occur not only cognitive feelings like enjoyment or pleasure, but also deep socio-cultural bonds and interactions come to life on the grounds of 'historical, linguistic, and political situatedness of different sorts of actors' (Appadurai, 1996, p. 33).

Experiencescape as a term has evolved from realizing the higher importance of what is perceived subjectively, what is intangible in nature and is continuously happening in the minds of consumers (O'Dell, 2005) over the physical premises that constitute a service production place and form a so-called *servicescape* (Bitner, 1992; Rosenbaum & Massiah, 2011). There are three constituents of the servicescape, which work in combination and influence the behavior of consumers and personnel: the ambience (including music, brightness, colors, scents), the functionality of the venue and the objects bearing symbolic meaning (Bitner, 1992). Because servicescape describes the surroundings that are present at a service production place and how it affects both service providers and consumers in their internal responses and external behaviors, experiencescape can not be considered as a distinct or a newer concept than servicescape. It is rather an extension that responds to the call of the modern experiential paradigm, as the physical environment represents the main platform where experiences can be created or staged further.

At a wider point of view, experiencescapes represent one of the many other ‘scapes’ created by the modern culture and society. From the anthropological perspective, in his view of globalization and different forms of its manifestation, Appadurai (1996, p. 45) offers so-called suffix-scapes – the metaphorical variations of landscapes in different spheres of life, through which cultural material finds its way across the Globe: ethnoscape, financescape, technoscape, mediascape and ideaspape. In each ‘scape’ the interested groups of people, not necessarily located in close proximity, enrich the commonly shared culture (here I refer not to a national or “high” culture, but rather to a set of shared values and interests within a group of individuals) and create the ‘landscapes of shared knowledge’ (O’Dell, 2005, p. 16). This leads to understanding of experiencescape as a particular ‘scape’, that is broader than a physical place. It is something that involves each individual in a special way, but is offered for the target group of those with predominantly shared values, interests and expectations.

Nevertheless, being attached to the actual environment, experiencescape needs to be viewed with an acceptance that it is perceived, conceived and lived by individuals or groups of people (Lefebvre, 1991). Truly, experiencescape comprises a tangible space that can be observed and touched. It also possesses the known and understandable measurements that can be designed and manipulated for the sake of specific reaction or physical or emotional response from the ones located inside that space. Finally, this space is lived by those creating it and those experiencing it. It is also important to note, that experiencescape is not of objective nature, instead ‘it depends on how it is perceived, interpreted, and communicated’ (Bertella, 2016, p. 23)

2.1.1 Experiencescapes in tourism

Experiences are the core element of experience economy or experiential paradigm (Pine & Gilmore, 1998), within which experiences have become a primary economic offer taking over such role of a commodity or a product itself. Tourism is truly a vivid example of an industry of experience economy. It also is claimed to be one of the first examples of it (Quan & Wang, 2004). Today’s tourists are not attracted that much by seeing, they are rather attracted by doing things. Although Urry’s (1990) *tourist gaze* is quoted and proclaimed in different sources as the most important or primary source of perception for a traveler, it can not be denied, that participation through the close contact with a destination presents a vast spectrum of

experiences and emotions, obtained as through vision as through other sources. There are many ways a tourist perceives an environment, which are sometimes more important than the eye (Adler, 1989). Hence, a tourist experiencescape can serve as a model showing how different inputs such as physical premises, time, sensescales, and others construct a space where the tourist experience is created (Mossberg, 2007).

Important feature of experiencescape is its physical dimension. Though being blurry in the definition of its borders, experiencescape might be as small as a room to as big as a town or a whole destination. The framework that helps to imagine the whole city as an experiencescape is called the *Trails of experience* proposed by Gyimothy and Sørensen (cited in Billing & O'Dell, 2001). Within the framework, experiencescape is a chosen path that offers different experiences to those who follows it. The overall tourist experience is created by collecting the parts of it by following that path or a trail within the settings of one experiencescape. The main message is that in order to provide a complete tourist experience that would keep tourists involved and attract others with time, it is important to view experiencescape as not a solid combination of physical dimensions and activities, but moving substance that changes together with tourists, experience creators and the physical environment within which it is present (O'Dell, 2005).

There is, however, a noted shift from the trend of active moving to stillness, which highlights another important facet of tourist experiencescales – duration of it. The concept of *slow tourism*, associated in academic world with low-carbon travel (Hall, 2007 as cited in Dickinson & Lumsdon, 2010), started emerging in the past 15 years with talks about the global warming, the need to decrease pollution of the air and car travel, that would bring possibility to enjoy destinations at a slower pace, staying longer and travelling shorter (Dickinson & Lumsdon, 2010). This brings forward the opportunity to experience a place over a longer period of time from different perspectives, and so, go beyond simply gazing. The slow experiences are tightly related to the slow food movement, that emerged in 1980's (Dickinson & Lumsdon, 2010) and in fact, are descendants of it. Truly, in pursue of a higher quality of life, paying higher attention to local authenticity and local nature, the movement has gained a notable response among today's travelers and not only travelers, but residents and governments. As an example, the network of participant towns in Italy called Cittaslow, that started in 1999, advocates itself as a promoter of the concept of slow cities with their general aim at:

Setting up a world-wide network to share best practice of slow town government. From the experience of Slow food and Cittaslow, a new cultural and scientific approach was born: from food to agriculture, from agriculture to the environment, from the environment to dwelling space. Slow town is at the centro, of “slow” lands and a new awareness (Cittaslow, 2017).

The aim is impressive – better environment, stable economy and meaningful dwelling would allow local tourist companies to create consistent experiencescapes, full of local history, culture and authenticity. However, as Germann Molz (2009) claims, such perspective stands totally opposite to the rushing lifestyle of the West. The pace for rationality, control and efficiency, that was inherent for the West economy and tourism sector over the past few decades, does not always bring benefits, especially for local communities of small towns (Ritzer, 1993). The term *globalization* (Ritzer, 2004) describes the trend in tourism sector, especially in big destinations, of losing their cultural meaning to the amenities of the ‘non-places’ offering nothing except for a standard set of express services like food and comfortable accommodation, such as in airport hotels or motels or crowded airports or railway stations. That is why reducing the distance of trips and extending duration of experiences are the means to enrich tourist experiencescapes within the slow tourism paradigm (Dickinson & Lumsdon, 2010).

At a wider scale, O’Dell (2005) contraposes the whole experience economy with the concept of slow tourism. As to him, slow experiences do differ from the big tourist destinations operating within the experience economy offering ‘immediate gratification’ (O’Dell, 2005, p. 31) in the rhythm of the countless activities filled with intense emotional and physical impulses. On the contrast, slow experiences tend to reverberate longer and are aimed at psychological reflection from an individual rather than only on physical response. This is where rural local communities should draw upon their competitive advantage over the big tourist destinations (Kastenholz et al., 2012), as the natural settings and wildlife can serve as a big source of slow experiences for visitors.

Talking about nature and wildlife, during the last few decades, the awareness of the social and environmental damage that tourism causes for the mass destinations, evolved into the need for the alternative types of leisure. Terms such as *low impact tourism*, *sustainable tourism*, *ecotourism* and few others have commonalities in form of contributing to destinations by setting responsible tourism programs leading to sustainable benefits (Hall & Weiler, 1992). Such forms of tourism are meant to bring the least damage to their resource base compared to other forms

and meet the criteria to be sustainable, provide a unique visitor experience, and greatly care about the environment (Shackley, 1996). These views found a great support among environmentally aware tourists who love experiencing natural environments in all different ways and forms. This has evolved into occurrence of *nature-based tourism*, which is based on ‘use of natural resources in a wild and undeveloped form’ (Goodwin, 1996, p. 287) and includes different aspects of relationships between humans and natural environments. It encompasses adventure tourism, wildlife (or nature) tourism, as well as ecotourism (Hall & Boyd, 2005; Swarbrooke, Beard, Leckie, & Pomfret, 2003). Such forms of tourism have interaction with nature and its wildlife as an essential motive in many tourist experiences nowadays (Page & Dowling, 2002; Tremblay, 2002). I will discuss the underpinnings of animal-based outdoor tourist experiences as related to the case studied in this research.

2.1.2 Experiencescapes of animal-based (wildlife) tourism

When talking about animal-based tourist experiences, evaluation of the experiencescape of such tourist experiences requires a better understanding of how meanings as well as definitions for various constituents of the experiencescape may be different as for experience producers as for tourists who are shaped by their culture, climate, traditional lifestyle and so on (Hall & Boyd, 2005; Saarinen, 2005). In the first turn, it is the nature that plays role of arena for the experience (Bertella, 2016), in the second turn, it is the animals that take a big part in the creation of that experience.

Despite the occurrence of various alternative kinds of responsible tourism, it is generally viewed as a means to reunite humans with nature and please them with spectacular entertainment (Wilson, 1992). This, in turn, converts nature into a commodity, produced and sold to the customer, rather modified and ritualized by tour operators, tour guides and tourists themselves through their bodies and the prism of their cultural background (Cronon, 1995; Markwell, 2001; Norton, 1996). In the experiencescape nature is placed as a ‘background to the experience’ (Reis, 2012, p. 321), giving away the primary role to other constituents which help a tourist to perform a *spectacle* – that special experience sought by consumers (Clope & Perkins, 2002).

If consider tourism as a commercial entity involving promotion and production of a product, tourists involved in commercial tours rarely experience nature alone, but rather do so being

accompanied by a guide (Rantala, 2010). Nature or, to be more precise, our 'understandings and representations' (Norton, 1996, p. 357) of it are indeed a socially constructed phenomenon, constantly changing being linked with personal cultural background as well as the world's pop culture, and thus distorted, not fully perceived as absolute reality by an individual. All this opposes the view of nature-based tourism as a sacred, personal and untouched experience (Fine, 1992). Instead, tourism can be viewed as a socio-cultural platform for nature to be presented, marketed, sold and experienced (Urry, 1990; Wilson, 1992). Following this notion, experiencescapes of nature-based tourist activities would be mediated by service providers to satisfy their commercial interest (Bertella, 2016) and deliver the pre-marketed and pre-sold image of nature and activities inherent to a specific tourist experience happening in the outdoors.

Nevertheless, as each tourist perceives the experiencescape in her own subjective way (Clope & Perkins, 2002), other components of it may be as important for creation of the holistic experience. In case of animals-based activities, animals themselves are another important part of the experiencescape. As Bertella (2014) claims, animals can and should be regarded as subjects, included in the cloud of factors creating the overall experiencescape. In her another research, Bertella (2016) found that in case of husky dog-sledding safaris the dogs reinforce the perception and the role of nature for creation of the overall meanings for tourists. Thus, clearly the perception of nature in presence of animals is under influence from the experience involving living creatures.

Despite this research concerns the husky dog-sledding safaris, which represent an animal-based tourist experience taking place in the natural settings, I find the definition of wildlife tourism fitting very nicely to this type of activity. That is because wildlife tourism is generally nature-based, involves adventure and carries the values of sustainability and preservation (Figure 2). The husky dog-sledding safaris in Lapland are taking place in the wild nature (snowy forests, open lands), they involve elements of adventure (visitors do driving of the sleds themselves, they have control over dog power and at the same time they are carried forward by dogs' power), and there is also an educative element in the load of information about huskies that visitors obtain as part of such experiences. With regard to animals, wildlife tourism experiences offer opportunities to come into a close contact with wildlife with different proximity in settings varying from captive, semi-captive or wild (Newsome, Dowling, & Moore, 2005). It can be

concluded that husky dog-sledding experience happens in semi-captive settings, though certainly husky dogs are domesticated animals, that fully depend on humans. Therefore, acknowledging that “wild” component of wildlife experience is missing, I will still refer husky dog-sledding safaris to wildlife tourism experience, because it comprises the nature-based essence, adventurous activities and educational element, which are all discussed in the analysis part by interviewed tourists.

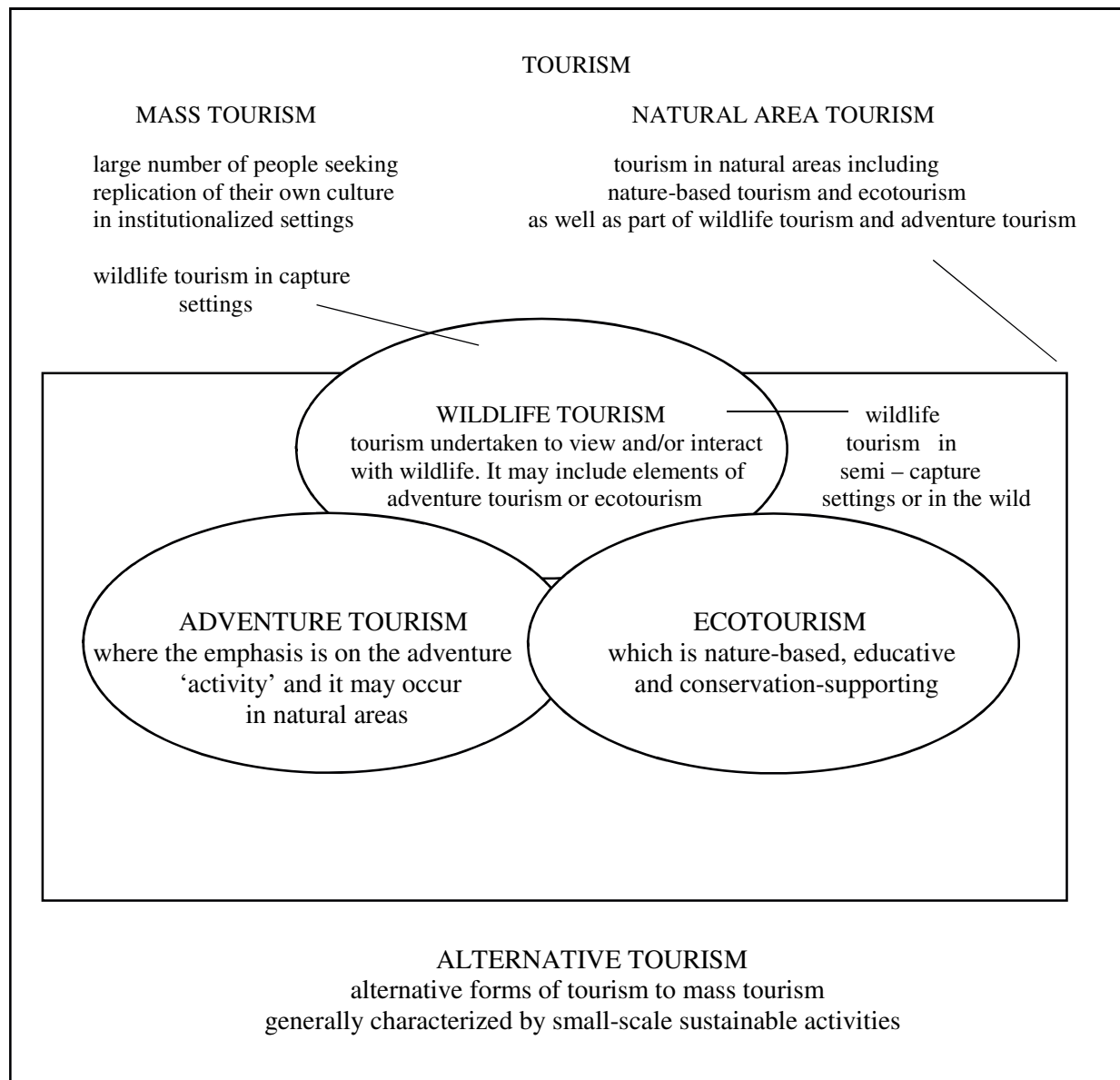


Figure 2. Wildlife tourism positioning within tourism (from Newsome et. al, 2005, p. 19)

Generally, in wildlife tourism nature is promoted and constructed in a way, conforming the cultural stereotypes shared among societies towards nature being simultaneously harsh yet beautiful, ruthless yet attractive, fatal yet tamed for the tourists' demands (Cloke & Perkins, 1998). In case of husky dog-sledding safari, nature is perceived as tamed space, brought by dogs and guides to tourists for consumption with comfort (Bertella, 2016). As a matter of fact, humans might seek for closer contact with wildlife in the natural habitat more actively, as it enhances the perception of being in harmony with the nature (Shackley, 1996). At the same time, however, such encounters may put the wildlife's quality of life at risk by harming fragile ecosystems or endangered species of animals (Buckley & Pannell, 1990). This brings the need to impose the means of controlling the extent of contact between a tourist and wild nature, which in turn, represents a certain degree of manipulation in the way the nature is presented for travelers (Markwell, 2001). Such limits are exemplified by boundaries, trails and special rules of behavior for tourists. In the example of husky dog-sledding experiences reviewed in this study, the boundaries are seen in physical barriers like cages and corrals, as well as behavioral limits set by husky sled drivers and instructors. Even more than natural environment, spaces shared with animals are a-priori different, needing the limits, the guidance. Due to cultural differences and background knowledge, it is possible, that those limits are violated easily when tourists stray off the trails or come into a close contact with an animal either intentionally or by inattention.

Reasonable question arises: do the physical boundaries and rules limit the amount, the strength, and variety of experience? Probably yes. But is it more important than tourists' safety and animals' privacy? Probably not. Truly, if viewing experiencescape as a system of related components, it is essential that boundaries and rules only shape the tangible constitute of a concrete experiencescape, and therefore do not limit anything. What is offered is the experience of a sleigh ride and meeting the dogs, not more and not less. The experience is constructed within the set limits both physical and behavioral in a way, that they become an essential part of the experience, something undeniable and unchangeable. Something, that constitutes the borders of the experiencescape, within which we agree to enter and absorb the experience.

The difference in experiencescapes of nature-based tourism in general and wildlife tourism is in their formation. Former is concentrated around the nature itself – a wide, broad environment that has no limits and no 'proper' ways of experiencing it. Experiencescape there is only limited

with physical abilities of travelers and the safety constraints and behavioral regulations set by authorities or, at last, common sense. For the latter, however, the nature is a stage for “performing” an experience (Reis, 2012), and so standardized experiences like husky dog-sledding represents much smaller experiencescapes, which are built around the living creatures, their bodies, their area of habitation and activities related to them. In this sense, though the less mediated tours in nature-based tourism settings provide more meaningful experiences (Markwell, 2001), this might not be the case in animal-based activities. The experiencescape constructed by tour organizers bounds the space where tourists oblige to step in, and so, it is up to tour organizers how wide that space will be and how experiencescape will shape the sensescapes of tourists involved. Sensescapes relate to how human bodies of tourists perceive the experiencescapes, and so, the next subchapter draws attention to why sensescapes are important in the modern tourist experiencescapes and how they are researched in the settings of this study.

2.2 Sensescapes

The term *sensescapes* originates from the field of geography, from when geographer Porteous (1985) elaborated the term to contextualize the relationships between the body and the place and describe how the bonds are created with the help of human senses. It also describes the sensual context of the environment, just like a landscape does with visual aspect. As Bender (2002, p. 136) puts it forward, ‘landscapes are not just “views”, but intimate encounters. They are not just about seeing, but about experiencing with all the senses’. It is legitimate therefore to talk about different sensescapes like soundscapes, smellscapes, tastescapes, and geographies of touch (Dann & Jacobsen, 2003; Urry, 2002).

The role of senses in tourist experiences is acknowledged as one of the major constituents as for tourists, as for experience providers and the multisensory essence of tourist experience is researched in different applications such as marketing, management, experience production and tourist satisfaction (Agapito et. al, 2013; Pan & Ryan, 2009; Quan & Wang, 2004, Rojek & Urry, 1997, Waitt & Duffy, 2010). Caused by the development of technologies and dramatic shift in the way people travel, the growing need to recognize the sensory dimension of tourist experience as one of its generic properties (Schmitt, 1999b) alongside with cognitive, emotional, behavioral and other facets occurred within the past few decades. The ending aim

for it is to assert that sensorial aspect needs to be studied and properly measured (Gretzel & Fesenmaier, 2010) in order for it to be understood and enhanced when designing a tourism experience for better satisfaction, deeper emotional impact, and longer vivid memories that would be related to sensory experience obtained by a tourist.

In this study I use the concept of sensescapes in context of husky dog-sledding tourist experience, because it helps to divide the different sensory “scapes” of the experiencescape offered to the tourists and analyze them to see a clearer picture of sensory dimension in the particular tourist experiencescape.

2.2.1 Embodied tourist experiences – senses at the front

The functional facets of tourist experiences have been lately surpassed by emotional, behavioral, cognitive, and sensory appeals (Shmitt, 1999b). As Turner (1996, p. 1) puts it forward, such transition is caused by considerable shift in modern society, where ‘the body is now part of a self-project within which individuals express their own personal emotional needs through constructing their own bodies’. The underlying reasoning for such shift is in that in the era of post-modernism, when human bodies are not as busy at work as they were in early capitalism decades, people seek to utilize it in hedonism, different forms of enjoyment including their leisure experiences (Turner, 1996). This created a trend in common desire to obtain deeply embodied consumer experiences at the launch of experience economy (Pine & Gilmore, 1998).

Such trend is not new in the context of travelling though. Starting from early 16th century in the history of Grand Tours, which were popular among the high societies in Europe, the senses of sound and taste were considered as the primary due to educative purposes of such tours (Adler, 1989). At that time, the priority for young travelers from aristocratic families was to pursue new knowledge in meeting new cultures and learning their languages. Therefore, there was a long-lasting dominance of other senses over vision for a few centuries (Urry, 2002). The change that led to the vision to come to the front in tourist experiences happened in the 17th and 18th centuries and was the trend of European elites to view and even pry for the communities living nearby (Adler, 1989). Such an approach evolved into the sights to be marketed as the centers of mass tourist experiences, which involved very much limited interaction with what is seen (Ryan, 2003). In its turn, for tourism promoters visual sense appears to be easier to be

communicated and therefore to be sold, as tourists are brought into ‘preselected, prepackaged, and preprojected’ sites (Pan & Ryan, 2009) and it is truly harder to convey and sell the sensorial components of a tourist experience expanding beyond the visual appeal.

With the change of times, the new forms of tourism are present in variety nowadays, be it cultural tourism or nature-based tourism, all of which foster the opportunities for ‘being, doing, touching’ – the accounts which exceed the visual aspect of reality (Cloke & Perkins, 1998, p. 189). The embodied tourist experiences are about being in place, they call for mobilization of all body senses in order to construct the meaning based on variety of signals received by our bodies. As Desmond (1999) claims, there is a need for deeper exploration of embodied facets of experience to go beyond strictly visual tourist gaze, strongly reasoned by Veijola and Jokinen (1994, p. 136): ‘Is the gaze really detachable from the eye, the eye from the body, the body from the situation?’.

Despite the fact, that the visual component of tourist experience had an immutable primal position in tourism research for some time (Gallarza, Saura, & Garcia, 2002; Markwell, 2001; Pan & Ryan, 2009; Rojek & Urry, 1997) influenced by Urry’s (1990) “*gaze*”, there are several advocates towards the need to replace such a one-sided approach with a wider, inclusive framework, that would consider the multisensory essence of tourism in a diverse range of accounts, yet in holistic way (Agapito et al., 2013; Dann & Jacobsen, 2003; Kastenholz et al., 2012; Urry, 2002; Veijola & Jokinen 1994). Specifically, Veijola and Jokinen (1994, p. 149) stressed on the “absence of the body” in sociological studies of tourism, that was caused by that ‘the analyses have tended to concentrate on the gaze’. Taking such critique into account, Rojek and Urry (1997) and Urry (2002) agree that it is important to realize that other human senses are always involved in any tourist experience and how a sensual perception of a landscape is constructed within a tourist experience, however, they stand on that other sense are subordinate to the primary gaze through which an experience is organized. As an extension of this thought, Urry (2002, p. 151) provided a deeper analysis of gazes that categorizes them to be romantic, collective, spectral, reverential, anthropological, environmental, and mediatized, but goes on, that gazing determines the direction for other senses to follow.

But why should the multisensory aspects of tourist experiences be considered? Sensory dimension of tourist experiences is a vital constituent of the overall image left in the tourist’s

mind. In fact, senses are tightly linked with the emotional state and a memory. What is sensed is interpreted by the set of our previous knowledge (Matlin, 2004), and therefore, though based on sensorial signals, perception is a complex of past experiences, background, expectations, and inner psychological state, all of which shape a prism to refract what the senses bring to our mind (Shore, 1996). With the help of each sense tourist makes sense of the environment he is placed into, and also comes to an understanding of that environment (Markwell, 2001). As Larsen (2007, p. 15) claims, tourist experience is ‘a past personal travel-related event strong enough to have entered long-term memory’.

And why certain tourist experiences enter the long-term memory? Such tourist experiences can be called *memorable experiences* – the ones remembered and reconstructed in the mind of a traveler (Tung & Ritchie, 2011). Experiential paradigm calls such experiences *engaging experiences* (Pine & Gilmore, 1998). It is vital to understand how senses help to create meaningful and extraordinary experience for customers, so that experience producers can carefully plan, design, structure, accomplish and maintain such experiences (Gretzel & Fesenmaier, 2010). As being dependent on many factors that can not be influenced by experience creators, experiences are purely subjective and intimate in their essence (Tarssanen & Kylänen, 2006). Travelers’ background and physical conditions or abilities of their bodies are an example of such factors. Sensory dimension of a tourism experience can even be considered as a distinct sensory experience, either being supportive or central to the overall experience a tourist obtains (Quan & Wang, 2004). Consequently, sensory aspect plays an important role in the way a tourism experience should be designed.

The idea of sensescape is illustrated clearly when viewing a tourist experience as a complex system involving many interactions offered to tourists, be it with physical spaces they are placed, or with other tourists around, or with personnel who are ‘neither disembodied minds nor simply recorders of sights’ (Pan & Ryan, 2009, p. 627). On the example of small tourist firms operating in Finnish Lapland, Valtonen (2010) draws attention to the importance of body senses as one of the source of obtaining the knowledge for experience providers during their work. She reviews the role of senses in the context of servicescape mentioned previously in the text, which describes the built or natural settings, in which the service is delivered (Bitner, 1992). Because the human body registers rather physical inputs from surrounding environment within the wider experiencescape model, such an approach fits as an example well. Valtonen

(2010) claims that in reality of small tourist firms, personnel face the need to adapt to several different servicescapes when performing different tasks in different physical environments within one day at work. Through this process, they gain operational knowledge and skills, and to succeed in this, employees must employ their senses for ‘reading physical and sensory cues from the nature and body language of a group of tourists’ (Valtonen, 2010, p. 133).

An example of such operational knowledge refers to sensing the signs of natural environment and being able to decode their influence on operational tasks, and thus, on delivery of service in each particular case (Valtonen, 2010). Truly so, when having natural environment as a primary servicescape as in the case of animal-based outdoor tourist experience, weather and climate become one of the main issues affecting not only day-to-day practices, but business performance at a wider scale (Shih, Nicholls, & Holecek, 2009).

A very interesting insight into the perception of climate and weather in indigenous Sami communities of Northern Finland shows that traditional knowledge formed by practices of locality is based on personal narratives related to performance of different tasks such as reindeer-herding or hunting and fishing as well as to mode of traveling inherent for men and women depending on their day-to-day chores and tasks (Ingold & Kurtilla, 2001). Similarly, the perception of weather and ability to read the signs of nature for men and women was found to be different depending on their tasks again, and always locals have deep weather-related memories from the unusual happenings in their life, such as birth, death, illness or poor harvest (Ingold & Kurtilla, 2001). These findings illustrate that perception of weather and skills of “reading” it are different even among representatives of local communities, not mentioning the “strangers” – tourists in our context. Consequently, if continuing the thread about the importance of lived sensory knowledge for tourist experience providers, such knowledge serves not only as a tool for workers to deliver the service, but also enables them to become a medium who transmits the local sensory knowledge as part of local socio-cultural knowledge and teaches and educates tourists during the experience (Valtonen, 2010).

There are few other examples of how particular senses and combination of them are put in the core of ‘performing’ touristic experiences of different kinds (Reis, 2012). Food and wine tourism – a branch of cultural tourism, that proclaims interest in folk heritage and traditional lifestyles of communities by viewing their gastronomic production. This kind of tourism also

serves as educational tool for visitors through impacting their sensual receptors (Croce & Perri, 2010). Even though the taste and olfactory senses play the main role in perception of food and wine, it is essential for experience producers to stimulate all five human senses to propel visitor reactions and make the product complete. For example, the smell of must and flowers at the wineries, quietness of rural settings, open wide windows with views on vineyards: all of these creates an atmosphere and together with knowledge obtained during the tour make the experience complete (Croce & Perri, 2010).

Another example is garden tourism, which may involve as visiting wild natural preserves like botanical gardens, as attending a regional gardening festival (Benfield, 2013). In fact, such type of tourism may comprise many ways of recreation, as it offers a wide platform – a “garden” (meaning some general open space full of greenery), for educative purposes, conservation, restoration, gazing and so on, and all of these require mobilization of particular senses or all of the five. Such an example shows that the new forms of tourism find their target audience and develop, as they offer novelty of bringing senses at the front of a tourist experience, encouraging to find creative ways of interacting with the surroundings, just like botanical gardens offer humans a new way to relate with nature in evolving tourism context (Heyd, 2006).

In their attempt to contextualize the intangible accounts of body senses through various sensescapes, Jensen, Scarles and Cohen (2015) divide the scapes present in context of interrail mobilities into rhythmescapes, soundscapes and thermalscapes, and present the multisensory phenomenological perspective on researching such an experience. Accordingly, the experience of travelling, in sense of a process of movement from one point to another encompasses not only separate senses like vision, taste or touch, but interrelated sensory signals received from moving of a train, sounds of tracks and other passengers, incommensurable seats, air temperature and material of the things inside a train car. The authors demonstrate that as any other tourism experience interrailing is a multisensory experience ‘embodied through materially dispersed and technologically mediated rhythms, sonic spaces and thermal atmospheres’ (Jensen et al., 2015, p. 74).

Critical role of sensescapes is evident when analyzing how impaired people find themselves within the tourist experiencescapes and how different their sensescapes are. Small et al. (2012, p. 941) conclude, that by analyzing the tourist media channels, it is clear, that ‘there is no place

for bodies that are disabled'. Truly, the physical body and the socio-cultural constraints within which the body is placed while experiencing a tourist product have complex connections (Urry, 2002), and the bodily sensations of an able person will be totally different from those of disabled person while having a tourist experience (Small et al., 2012). The socio-cultural context of that experience will be inevitably affected by the body state of an individual as well. As a result, the sensescapes of tourist experience for disabled people is mediated not only by sensorial inputs, but to a large extent by other people surrounding them in that moment, be it tour guides, or service staff, or other tourists (Darcy & Pegg, 2011; Daruwalla & Darcy, 2005; Small et al., 2012). This means, that courtesy and respect on one hand, or ignorance and rudeness on the other, may provide a sense of inclusion or exclusion for an impaired person and manipulate the sensescapes in either positive or negative way, which in result will influence the overall experience. For experiencescape creators it is important to realize, that specifically visually impaired people are left out on a periphery in tourism (Small & Darcy, 2010) due to the commonly shared on a West typical assumption about sight being the dominating constitute of a tourist experience (Urry, 2002). It evidences the lack of addressing the other human senses than sight before, while and after entering an experiencescape, which limits their sensescapes dramatically and affects the overall experience in a sorely negative way. As mentioned several times already, the sight does not hold an a-priori power over other senses (Dann & Jacobsen, 2002; Urry, 2002; Veijola & Jokinen, 1994) and so, 'the sense of sight is not exclusive in experiences of the vacation' (Selänniemi, 1996 as cited in Dann & Jacobsen, 2002, p. 210). Therefore, the sensory dimension of tourist experiencescape represents a vital component to be considered by those who plans, markets, sells and creates tourist experiences.

The aim of this research is to analyze the role of sensory dimension within the overall or holistic tourist experience. The overall tourist experience includes expectation or motivation, the actual physical movement towards the experience, returning home and remembrance (Iso-Ahola, 1980). In their recent publication Cutler and Carmichael (2010) offer the conceptual model of tourist experience, taking its phasic essence in consideration and acknowledging the different stages such as anticipation, travel to site, on-site experience, return from site and recollection. By this, the importance of sensory dimension for the overall experience is acknowledged on numerous phases of that experience. Similarly, Park and Santos (2017, p. 18) used the 'multiphased approach that considers successive travel stages' being the pre-, during and post-travel stages to encompass the overall travel experience of Korean backpackers in two

destinations in Europe. In my study I am using the same approach to explore the role of body senses on each of three stages to form a comprehensive picture of the overall tourist experience.

For graphic representation of the different stages of tourist experience, The *Experience pyramid* by Tarssanen and Kylänen (2006) serves to help demark the six core pre-requisites on the five levels of experience as perceived by a tourist (Figure 3). Being addressed in this study, one of the six main attributes is the multisensory character of an experience, advocating the influence of various senses on deep emotional effect on a tourist (Tarssanen & Kylänen, 2006). From the levels of experience, I pick up the motivational, physical and intellectual level to construct a comprehensive picture of pre-, during and post experience stages, which in their turn form the overall tourist experience as discussed previously. Such a breakdown helps to clearly separate the stages and analyze the sensory dimension of each stage to create the overall picture of how senses impact the creation of the overall tourist experience.

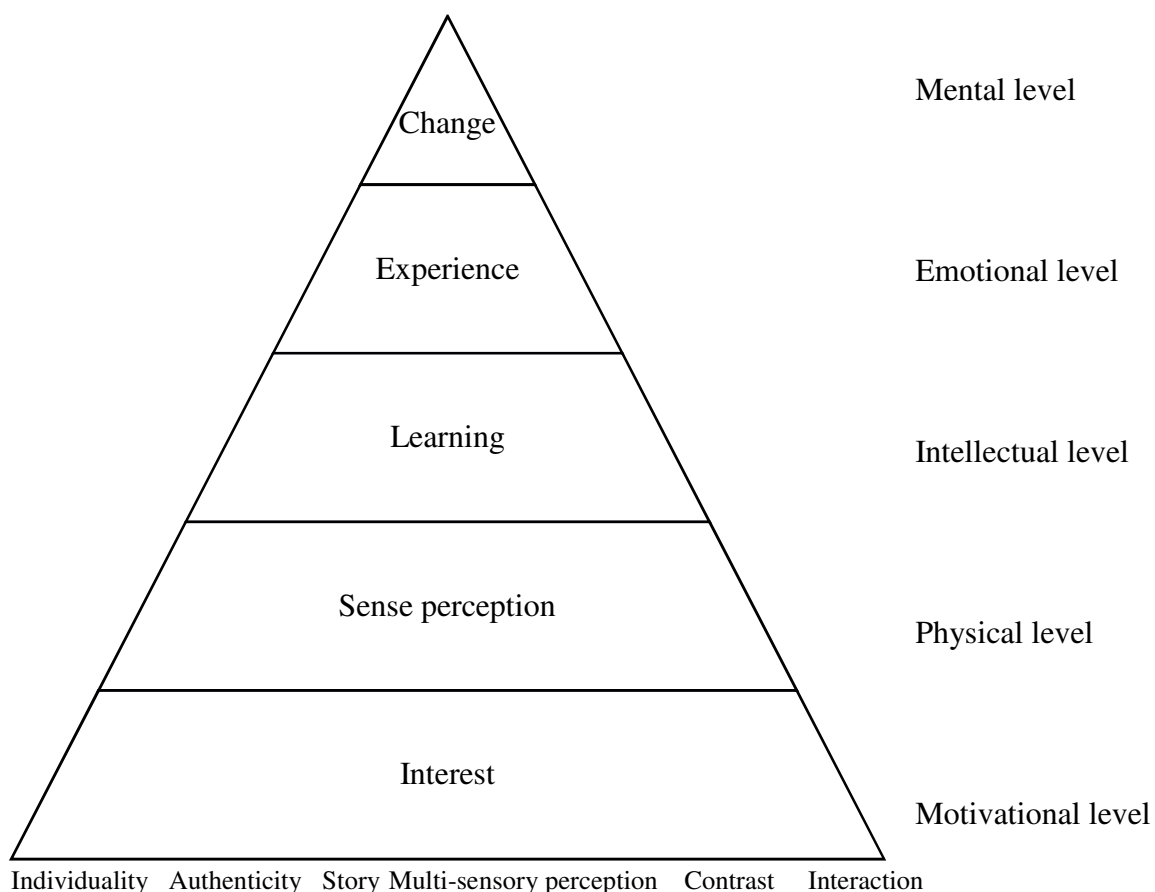


Figure 3. Experience pyramid (from Tarssanen & Kylänen, 2006)

Practically, the physical level represents an essential platform where the product is perceived, recognized and acknowledged with the help of senses (LaSalle & Britton, 2003). Consequently, such a view provides vast opportunities for creating competitive tourist experiences, but challenges experiential marketers to effectively stimulate consumers' sensorial perception through the sensory touchpoints on different levels of experience (Lindstrom, 2005).

2.2.2 Embodied animal-based tourist experiences (wildlife experiences)

It was mentioned earlier in the text that focus on the visual aspect as the main composer of the tourists' experience of place was widely present in the literature until recently (Markwell, 2001). Discussing the role of nature in wildlife experiences, Lefebvre (1991) states, that despite the visual facet comes in the front of such experiences, it is not the only sense that is involved. Instead, landscapes provide not only structural and functional accounts for the viewer, but also aesthetic sensations which shape the perception of a landscape (Bernat, 2014). With regards to adventurous facet of wildlife tourism, Cloke and Perkins (1998, p. 213) discuss how the concept of gaze suppresses the inner processes that they call "tourist performance", which connects vision with other senses of the active body and brings 'heightened sensory experience' to the front of perception. Bacon's "aesthetic mode" (1996, p. 311) is described as a state, which is distant from everyday routine, and allows a viewer to fully concentrate on both bodily and emotional inputs derived from the multisensory tourist experiences related to nature. Such attempts to enable aesthetic pleasures to come to the front of tourist experiences happening outdoors may find greater success in rural areas, where natural resources of flora and fauna can be used together with local heritage and living culture to create an identity of the place as well as various nature activities (Kastenholz et al., 2012, Roberts & Hall, 2004).

In relation to animals in wildlife experiences, the importance of utilizing the human senses can be exemplified in tourists' desire to explore behavior and bodies of animals through direct encounters with them in the wild natural settings (Carvalhede Reis, 2009; Markwell, 2001). In physical extent, touching is the way to discover the world, and so, the need to touch is woven into the human nature, which means that tactile responses provide a more complete experience of an animal for tourists (Bulbeck, 2005). Franklin (1996, 1999) argues that it is the characteristic of postmodern world to seek for a deeper emotional bonding behind the animals encounters by creating personal embodied tourist experiences with the help of all body senses.

Such an intimate embodied tourist experience can be enhanced by multisensory encounters that would occur when interactive participation involving various species at a time is possible (Moscardo & Saltzer, 2004).

There are numerous studies on how proximity to animals, tactile contacts and opportunities to form emotional bonding beneficially affect the overall tourist experience in marine tourism settings. These include swimming with minke whales (Valentine, Birtles, Curnock, Arnold, & Duristan, 2004), swimming with dolphins (Amante-Helweg, 1996), as well as watching penguins (Schänzel & McIntosh, 2000). Tourists generally express their fascination and higher levels of satisfaction when contacts with animals last longer and it is possible to utilize senses, especially touching to summon deeper emotional response (Fennell, 2012). This, however, raises a question of animal ethics, whether to perceive animals as objects that do not feel and do not reason (Kalof & Fitzgerald, 2007) or as subjects that may have feelings, values or emotional traits depending on the approach to their conceptualization (Gruen, 2011).

In the era of technology, visual aspect of animal encounters can be greatly expressed and conveyed to spectators by use of cameras to produce photos and videos of animals in their natural habitat (Fennell, 2012). Though such means give viewers an extraordinary chance to experience wildlife visually indirectly (such as on TV programs about nature), they can create a false image of permitted proximity to an animal when having a wildlife tourist experience in reality, named *Attenborough effect* (Bulbeck, 2005) after the famous nature film maker. Confusion and frustration with being unable to come as close to wildlife as expected, to touch or to take a decent photograph, can limit the overall tourist experience or even destroy it (Fennell, 2012). The desire to come closer, to sense, to interact, may push some visitors beyond the set limits and borders, to penetrate the privacy of wildlife and cause harm either unintentionally or in careless state of a curious mind (Markwell, 2001), which addresses the issue of ethical use of animals in tourism explicitly.

Humans in natural environments

The sensescapes provide the variety of sensory signals for human bodies to interfere, and because perception is shaped by subjective complex of past experiences, knowledge, and psychological state (Shore, 1996), it can be concluded that individuals who seek for wildlife encounters in their tourist experiences possess certain qualities of their personalities and

looking for inner impact brought by their senses. Indeed, according to the few researches (Brown, Haas, & Driver, 1980; Hendee & Schoenfeld, 1990; Smith, 1998 as cited in Shackley, 1996), such encounters gain a high rank among the values pursued by nature-based tourists questioned in USA and Australia. Those who are interested in wildlife tourism have a peculiar quality common to their personality: it is the local flora and fauna that attracts them the most to a destination (Newsome et al., 2005). Also, such psychological traits as being ethical towards environment, finding satisfaction in the intrinsic values, aiming to enjoy the genuine experiences with nature are claimed to be inherent to wildlife tourists (Ballantine & Eagles, 1994).

Though having a dissent towards inception of such instincts in human nature, most researchers do agree on positive outcomes that encounters with nature bring for humans in general (Kahn, 1999; Kellert & Wilson, 1993; Ulrich, 1993). One of the pioneering works in researching the physical and psychological effects that natural world has over people has been done by Kaplan and Kaplan (1989) and resulted in their *attention restoration theory*. According to it, natural environment with its tranquil rhythm helps people to restore the lack of direct attention needed for accomplishing different tasks in the fast-moving world, which may result in fatigue, exhaustion and reduced efficiency (Kaplan & Kaplan, 1989). Another theory by Ulrich (1983) is called *stress reduction theory*, and states that natural settings provide positive fortifying impact helping to recover those suffering from stressful experiences of different kinds including serious health problems. Studies on therapeutic influence of nature, and specifically gardens are quoted by Benfield (2013) in relation to healing effect of gardening and walks in gardens for cancer patients (Cimprich, 1991 as cited in Benfield, 2013), view on farmlands for prisoners (Moore, 1980 as cited in Benfield, 2013) and greenery surrounding highway drivers (Parsons, Tassinary, Ulrich, Hebl, & Grossman-Alexander, 1998).

It is very important to understand the motives which make people interested in wildlife and in tourism experiences involving animals. Contacts with nature and animals may be of different proximity, but generally they are highly appreciated by most people. In the example of nature-based and wildlife tourism, it is clearly seen that interest and need in contacting with nature has emerged into occurrence of the new alternative modes of tourism, and popularity of those is growing. The scope of perspectives to look from at this phenomenon is very wide and includes

psychology, anthropology, sociology, geography, environmental studies, and others (Newsome et al., 2005).

Generally shared in academia world views towards the essence of regulators in human-wildlife relationships lie in the collection of innate principles which evolved throughout evolutionary history in the humans' species (Kaplan & Kaplan, 1989; Wilson, 1984). According to this argument, humans drew upon the need to survive, constantly adjusting to the changing environments, learning to practically use the resources and adequately respond to the challenges imposed by natural environments (Knopf, 1987). A concept that compiled such views into one stated hypothesis was formulated by sociobiologist Edward Wilson (1984) and is called *biophilia*. Wilson (1984) advocates for the biological need in affiliating with nature that is prescribed to humans by evolutionary processes that happened through history on a genetical level. There is, however, a controversy in the concept, as it does not provide the exact measurements and tools to locate certain genetically programmed responses to nature within human's personality and excludes the nonbiological approach that would give explanations originated in culture and ethnicity of different social groups (Soule, 1993). Nevertheless, biophilia can also be referred simply as 'human affinity to other species' (Newsome et. al, 2005, p. 84) without going too deep into a debate between the neo-Darwinian "innate" perspective and the Marxist "nondeterministic" view (Soule, 1993).

Relationships between humans and animals have been discussed for few decades now generally considering the use of animals for different human needs, appreciation and affiliation with animals, treatment and psychophysiological effects that such relationship may have on humans (Brodie & Biley, 1999; Franklin & White, 2001; Newsome et al., 2005; Swabe, 1996). Areas of interaction comprise animals being a source of food, companionship, entertainment, and research base (Swabe, 1996). For the sake of understanding the essence of interest in husky dog-sledding safari among visitors, it is needed to look at animals as source of companionship and entertainment distinctly.

Newsome et al. (2005) summarize the positive influences that animals have on humans in the way of companionship, bonding and emotional attachment and explain those effects by several attributes of wildlife such as similarity, aesthetic appeal as well as rareness of specific animals. Same as healing and restoring effects that were mentioned earlier in relation to natural

environments in general, encounters with animals as well as continuous relations with them do result in stress relief, decrease in depression and increase in self-esteem (Brodie & Biley, 1999). In tourism context encounters with animals may serve as an added value or the main purpose of travel for some, satisfying their need for emotional attachment and reducing negative feelings, restoring visitors' mental health to increase the quality of their social life.

Interestingly, though being positive in general to the natural world, human attitudes towards different representatives of wildlife may vary being affected by number of attributes which include both physical and behavioral facets such as size, appearance, appeal, ability to form attachment and so on (Kellert, 1996; Tremblay, 2002;). One of the main building factors influencing formation of attraction or simply positive image of an animal is how similar its traits are to human. Eddy, Gallup and Povinelli (1993) have concluded that the more physical similarity is displayed by other species, the higher is the scale of attributing emotional and cognitive abilities from human side. The discourse of 'like humans' proposed by Cater and Cater (2007) addresses how humans can relate themselves close to animals who demonstrate similar behaviors or traits, like child rearing in the example of mammals living in aquarium. Such notions form the hierarchy of preferences for different kinds of species and outline discourses of interaction with different intensity of emotional attachment to particular animals involved in wildlife tourism (Tremblay, 2002).

Simply appearance or aesthetic appeal plays an important role in attractiveness of certain species to human kind (Tremblay, 2002). Though norms of beauty are different among various ethnic and social groups, there are certain immutable characteristics of some animal kinds like color, body shape and movement, which form higher attraction level (Kellert, 1996). Truly, the more cute and fluffy an animal is, the more favorable reaction is demonstrated from a human (Kellert, 1996). In case of husky dog-sledding tourist experiences the vast majority of visitors express their highly positive attitude towards the dogs and show deep physical, emotional and mental engagement during rather explicit encounters with them (Bertella, 2014). Therefore, such implications of the involvement of physical senses into the deeper emotional and mental levels find their ground in everyday practices of animal-based tourism and wildlife tourism in general. They are able to provide understanding for experience providers of what is sought by visitors in need for emotional pleasures of encountering the animals they love.

2.3 Soundscapes

The term *soundscape* takes its roots in music theory with the emphasis on composition. The origins of soundscape studies lie both in geography and music. The most comprehensive studies of the soundscape were accomplished within the World Soundscape Project (WSP) under coordination of Raymond Murray Schafer at Simon Fraser University in Vancouver, Canada in 1970's. Schafer launched the term 'soundscape' in 1967 and thanks to the WSP, the term has become widely known within academic fields. In the essence, soundscape or sonic environment is an environment of sound (Truax, 1996), emphasizing the meaningful structure of sounds. Schafer's main consideration regarding the modern soundscape was its 'polluted' nature and the ways to influence on that. Due to the wide nature of psychological, physiological, sociological, and cultural discourses that are inherent to the nature of sound, soundscape is defined by Truax (1978) as:

An environment of sound (or sonic environment) with emphasis on the way it is perceived and understood by an individual, or by a society. It thus depends on the relationship between the individual and any such environment.

As a matter of fact, sound is considered as not solely a medium of information transmittance, but as an important factor that creates relationships between an individual and the environment where he or she is placed (Truax, 2012). With the help of sounds, one constructs understanding of a place, as the quality and character of a place are shaped by sounds filling it (Bernat, 2014).

As Schafer proposed, the studies of soundscape need to be 'concerned with the nature of interaction between a community and its sonic environment' (Schafer, 1977 as cited in Rudi, 2011, p. 190). Truax (1996, 2001) points out that such relationships occur not only within actual natural environments, but also at artificial environments such as concert halls or closed spaces; musical arrangements or recordings do also represent sort of a sonic environment for a listener be interacted with. According to Schafer, evaluation of such relationships leads to understanding about how a soundscape 'actively regulates ... behavior' of an individual or a community, and therefore how intentional change in one aspect of a soundscape would affect the relationships (Schafer, 1977). This way of thinking has led to the emergence of related to soundscape studies field called acoustic ecology, which views a sonic environment as a

complex structure of sounds having as pleasurable as harming effect on an individual or a community (Schafer, 1977).

Another message that Schafer forwarded in his books (1969, 1973, 1977) lies in understanding the world around us as a universal soundscape that is created and experienced by each individual constantly be it consciously or subconsciously. He also claims that each individual (though primarily the one related to music or composing by his natural predispositions) is able to train herself to *attune* to the world's soundscape to enhance the perception and experience of it in every second. This idea can find the implementation in tourism, where each tourist is a unique receiver of surrounding soundscape, who is susceptible to its impact in the process of creation of the overall experience.

The ideas spread by Schafer became a ground for *soundscape studies*, whose aim, among others, is to bring people of music into the socio-cultural context. Truax (2012) argues there is a need for soundscape designers and composers to resolve the dilemma of either interfering in the natural sounds of environment in their subjective artistic way or composing the soundscape realizing the effect on how listeners would derive meaning from being placed into the designed soundscape. The research of the role that soundscape plays in tourist experiences can help experience designers to effectively approach such dilemma in order to enhance the overall experience in a careful way when designing or composing the soundscapes.

2.3.1 Soundscape of tourist experiences

In the theoretical framework constructed for this study, soundscape represents one of the sensescape as a building block of the holistic tourist experiencescape (Mossberg, 2007). Hence, it is important to stress on the role sounds play in tourist experiences. As discussed in the introduction, there is a recognized lack of research towards the role of sounds in tourism and its narrowness for the main three topics (Liu et al., 2018): the noise pollution and its negative effect on tourists (Mace et al., 2013; Pilcher et al., 2009), the importance of natural soundscapes (Rantala & Valtonen, 2014; Valtonen & Veijola, 2011) and sound as a part of multisensescape (Quan & Wang, 2004; Waite & Duffy, 2010). The chosen theoretical framework for this thesis perfectly fits into the latter stream of research about sounds in tourism.

As single sounds, as the whole soundscapes can be at the front of sensory experiences in two ways: being the main element of tourist's motivation or having a side effect on tourists in the process of experience (Briassoulis, 2002). Soundscape as a core reason of travelling can be exemplified by niche types of tourism such as music tourism (Saldanha, 2002; Sellars, 1998), which is about visiting places for the sake of experiencing the specific soundscape like at music festivals, concerts or other events. The second implication of soundscape, not playing the central role, yet being very important to the holistic tourist experience in light of sensory perception is how soundscape is perceived during the animal-based tourist experience.

The ability to recognize the importance of soundscape in tourist experiences is something that demands a deeper state of self-awareness in the environment from tourists. As in today's technological world the society 'tends to devalue hearing' (Blessner & Salter, 2006, p. 363) as well as the other senses, vision is what tourists are used to rely on the most as on the easiest way to perceive the environment. That is why creation of "aural spaces" (Blessner & Salter, 2006) – architectural creations built with the aim of bringing the sound characteristic of a place to the stage, may summon the interest and desire to experience a place in an alternative way, fully by listening. Similarly, Porteous (1985) suggests that learning to recognize different smells helps to identify different smell regions in the Third World countries characterized by the collections of fumes and scents produced by humans, animals, natural environment and so on. Such approaches lead to a deeper understanding of a place visited.

Discussing the sound and its influence on tourist experience, the study by Liu et al. (2018) examines how tourist satisfaction with a destination is influenced by soundscape satisfaction, which is formed by a few factors such as sound preferences, sound expectations and sound perception. The overall tourist satisfaction turns not to be dependent on sound expectation and perception, as well as soundscape does not influence the choice of a destination. Also, despite recognizing the importance of sounds, tourists demonstrate that soundscape satisfaction does not influence the overall tourist satisfaction somehow. Liu et al. (2018) examined Chinese tourists, which is a huge factor impacting the results. Asian tourists, who are used to the mass events and high level of noise pollution represent different angle of viewing the importance of soundscape. So, cultural background is one of the major aspects affecting the findings when studying soundscape in tourism.

Schafer (1977) notices that when travelling, one perceives new sounds as figures in his consciousness, not merely noise on the background. Just as the perception of an environment is a subjective process modelled by personal background and knowledge, soundscape perception is ‘affected by what a listener, each with a unique set of experiences and preferences, brings to the listening situation’ (Jennings & Cain, 2013, p. 3). Similarly, the soundscape perception can be impacted by cognitive factors referring to how the meaning of a soundscape is created and what components of it influence the behavior of people placed in a soundscape (Davies, Adams, Bruce, Cain, Carlyle, Cusack, & Poxon, 2013)

It is true, that because being depended on visual gaze, tourism evolved into the industry of sightseeing. Tourism affects spaces with intrusion of its soundscape. Not only caused by tourists themselves, but also the infrastructure built to accommodate the needs in transportation, food, sleep and entertainment. Mass tourism destination are for sure polluted with noise immensely, but not only. In fact, natural environment, being more and more attractive for modern tourists, also suffers from noise intrusions caused by tourist entrance and being, which harms normal functioning of nature (Barber, Burdett, Reed, Crooks, Theobald, & Fristrup, 2011). Importance of protecting the tranquil natural environments as well as quiet spaces in urban areas is highlighted in the *Research for a Quieter Europe in 2020* (Vlek, 2005), which aims to elaborate measurements to identify and protect such areas in the same-looking landscapes immanent for the era of technological advancements. On the other hand, certain soundscapes may serve to attract visitors to destinations and stimulate tourism development (Bernat, 2014). In context of this study, rural and natural settings may attract tourists with peaceful harmony of subtle sounds of nature. This, however, represents a big concern over the way that harmony is contested with having visitors with extraneous soundscape affecting in various ways.

2.3.2 Categorization of sounds

From the technical point of view, soundscape studies have its own terminology. Particularly important are keynote sounds, soundmarks and sound signals. For the sake of using these terms further in the discussion and analysis part, it is important to define them for the reader.

Keynote sounds for any sonic environment are the sounds, that are inherent to the place to an extent, when a place can not be identified or imagined without such sounds (Schafer, 1977).

The keynote is a musical term, meaning the note that sets tonality for the whole composition. It may be overheard and perceived subconsciously, but without it, the context and the type of a place is lost (Rudi, 2011), like a beach without splashing water. Power of a keynote is in its ability to tell about the people who live surrounded with that keynote, in influencing behavior of those people and their rhythm of life (Schafer, 1977).

Soundmarks, just like landmarks, indicate the special qualities of a place from the sonic perspective, they are unique sounds that are recognized by the inhabitants of a place and serve as a distinguishing feature of that community (Schafer, 1977). What is important, soundmarks can be and should be identified and protected for the sake of keeping (or re-inventing) own identity of a community, to preserve the signature of those sounds on inhabitants, as an important constituent of the historical portrait of a place (Schafer, 1977). The example of it may be the sound of Big Ben in London, and preservation of such sounds is the task of acoustic design, which will be defined below.

Signal sounds are those, that transmit a certain message for those listening and therefore are meant to be listened consciously (Rudy, 2011). Signal sounds may also be soundmarks, however, the former do not represent a special feature of a place, but are rather typical sounds that can be heard elsewhere, though complimenting an identity of a place where these signals are emitted and heard. Schafer (1977) draws a comparison between signal sounds and a keynote with figures and a ground on which those figures are distinctively seen. Such signal sounds can be of human, natural or automotive origin, such as a loud chat, sound of the trees trembled by wind, or a passing car, or an airplane.

Despite visual aspect is undoubtedly important, acoustic stimuli constitutes greatly to the multisensory perception of a landscape (Carles, Barrio, & de Lucio, 1999). In their research, Carles et al. (1999) found that visual and audible perceptions are tightly linked in human mind, meaning that hearing enhances and complements the visual context of an environment in the overall perception. Sounds convey information that can not be decoded by the eye, but which correlates with the image in the viewer's mind and depending on context either leads to appreciation or rejection of what is seen and heard. The main outcome of their study lays in the notion of *sound-image congruence*, which refers to the importance of consistency between the visible and auditory inputs in the viewer's mind. Consequently, incongruence caused by a sound

not fitting into visual context, may result in extremely negative perception of a landscape from the viewer, diminishing the values represented by it. Important finding is that natural sounds, water streams in particular, positively affect human perception of both urban and natural settings, meaning that out-of-context sounds may enhance the visual representation in a positive way, but such sounds have to be chosen and introduced with careful consideration and planning. Exactly this is what soundscape studies are concerned with.

Soundscape studies find their application in real world among acoustic designers. One of the goals of my study is to emphasize the importance of soundscape composition for those who create tourism products in the setting of Finnish Lapland. Therefore, it is important for a reader to understand what acoustic design is and what aims it pursues with the help of soundscape studies.

Acoustic design is explained by Schafer (1977) as a discipline, that brings together social scientists and musical artists (mostly composers), who elaborate the principles according to which the sonic environment affects those surrounded by it, and how that environment can be improved to enhance the living. It is important to note, that sounds are not meant to harm the welfare of people, nor they can be released without testing. Nevertheless, essential aim of acoustic designers is to preserve certain sounds (explained above as soundmarks) that are immanent to places in a form of ‘attractive and stimulating acoustic environments for the future’ (Schafer, 1977, p. 271). The quality of sounds directly determines the quality of life and is an important factor to be realized for sustainable development process (Bernat, 2010 as cited in Bernat, 2014).

In his book Truax (2001) brings out three forms of acoustic communication: music, speech and soundscape. He points out, that these three forms all produce an organized sound, even natural soundscape, and here I will recall the epigraph, because without a man, who makes sense of natural sounds, they will not be even made sense of. If talking about speech and music, such types of sonic communication require more organized sound and so, a more organized listener as well. Truly, natural soundscape consists of far wider variety of sounds of different tone and volume spread over a period of time, rather than speech and music. However, being stretched in time and, in fact, never ending, environmental sounds loose in meaning, so that being

detached from the context, they would not mean much unlike a spoken word or a piece of musical opus.

For the last few decades, it has been widely noted, that the twentieth century has brought the inevitable change into the sonic environment of the places people live. As Truax (2012, p. 199) states:

One of the many implications of electrification in the twentieth century is that it fundamentally changed listeners' relationships to their everyday acoustic spaces by allowing sounds originating from a different space and time to be introduced arbitrarily into both public and private spaces.

Truly so, electrification of the humans' lives caused immediate changes in personal soundscapes, in manner of listening, particularly in the opportunities for creating own listening space named an *acoustic bubble* (Bull 2000, 2006, 2007). With the help of portable audio devices that play the recorded sounds of music, each individual nowadays is capable to detach herself from here and now, to create own soundtrack of the reality, and therefore immerse into a virtual reality (Truax, 2012) in any moment and any space. Because listening is a personal experience, that causes an immediate reaction, the trend of isolating from the society and escaping from the real environment to a virtual space is vividly recognized in creating those personal soundscapes detached from the reality not only by individuals themselves, but also by creators of soundscapes in shops, restaurants, and other public spaces. The ordinary individuals may find technologies too sophisticated and only meant for professionals, however, it hardly can be refuted, that the modern society is widely affected by use of technologies in such a personal matter as listening. Therefore, as Truax (2012) suggests, soundscape composers have to find their motivation in bringing people back to the real environment they live in or are at the moment. Bearing in mind ecological perspective and stressing the importance of inciting the listener's sensibilities, soundscape composers should not simply make good use of the sound technologies available, but rather provoke the listener to recognize the sound and its sources linking it with 'the mental world of psychological and cultural associations, memories and symbolism provoked by those sounds' (Truax, 2012, p. 200).

3 DATA AND METHODS

In this chapter I present and justify the choice of research methods chosen for the study, describe the data collection process and data analysis techniques, as well as inform the ethical matters and other limitations applied with the study.

From the moment of formulation of the research topic I realized I would perform the qualitative piece of research, because such deeply hidden reflections as on sensory impressions undoubtedly fall into qualitative, descriptive categorization rather than quantitative, counted subjects (Veal, 2011). Quantitative approach would fail in revealing the deep meanings laying behind the senses, as well as qualitative approach is suitable for a small-scale research (Gretzel & Fesenmaier, 2010). The main aim of research designated the descriptive research model with intention to find out the role and describe the particular subject (Veal, 2011). The essence of the subject chosen for this research implied inductive way of research, meaning that formulating conclusions would follow the observation of reality (McIntyre, 2005) or as in my case, the collection and analysis of empirical data.

The initial stage of conducting the research began from reading and building the theoretical framework and lasted from September 2017 until March 2018. During this period, I got familiar with various fields of application of sensory research, as well as areas of implementation of the soundscape concept. Research questions and methods were elaborated as well on that stage. On the last week of March and the first week of April 2018 I conducted the interviews with tourists, who have participated in dog-sledding experience. Next stage of transcribing the interviews, processing the text, uploading to Dedoose online application and analyzing the text with content analysis technique lasted from August to September 2018. Lastly, working with categories, linking them by meaning and devising the conclusions in order to produce the analysis chapter took the month of November 2018. Finalizing the thesis by writing the missing chapters of introduction, conclusion and research methods took the months of January and February 2019.

3.1 Choice of methods

The process of choosing the methods started on the initial stage of formulating the topic of my interest, finding the literature about previous research and sharing the findings during the seminars which preceded the process of thesis writing. Originally, I planned to carry out participant observations, using my professional situatedness of a tourist guide in Rovaniemi, to produce notes about sensory experiences of tourists when they take part in the husky dog-sledding safaris. Those observations and notes were planned to become a base for constructing the interview questions for the semi-structured interviews aimed to produce the empirical data to be recorded, transcribed and analyzed later.

However, due to practicalities of work during the busy tourist season and limited time resources, I did not include observations as a distinct method of data collection in this research. Instead, being a tourist guide, I was continuously observing the tourists by visiting the husky kennels, accompanying them to the sledges, sometimes taking the ride myself and listening and talking with tourists about their sensorial experiences. I could not take the notes properly, therefore I did not plan to include the outcomes as a source of data suitable for analysis. Nevertheless, it had some elements of what Valtonen et al. (2010, p. 377) call *sensory ethnography* – the practical tool that allows to ‘investigate the *senses in action* and the way this action is structured and organized through practices’. This allowed me to collect ideas, formulate possible questions, and just observe the visitors’ reaction to different sensory inputs with attention to soundscape that they experienced during the husky dog-sledding safaris.

As the actual method of collecting empirical data I chose semi-structured interviews with tourists, who have experienced the husky dog-sledding safaris. It is claimed that in contrast to the traditional view, interviews became commonly accepted as ‘collaborative, communicative events that evolve their own norms and rules’ (Briggs, 1986, Kvale, 1986 as cited in Ellis & Berger, 2002, p. 852). Such collaborative events represent the valuable outcomes of interviews, rather than simply factual words pronounced by research participants. In fact, interviewing becomes a ‘sea swell of meaning making’ with researchers connecting their own experiences with those of others (Ellis & Berger, 2002, p. 852). Therefore, I chose semi-structured interviews to obtain the empirical data and be able to guide the obtained responses, though not restraining the ‘avenues of explanation’ for interviewees (Beedie, 2017). In this sense, the

chosen flow of questions is kept by interviewer, but the way to respond and express can vary depending on each interviewee's personality.

It is important to note, that the researcher's own frame of reference plays an important part in the process of data collection and analysis, and as Hall (2004) says reflexivity is vital for some formats of social research. In my case living in Lapland and especially working with tourists for three winter seasons provided a wider perspective and broader frame of reference when formulating the questions, talking with research participants and evaluating their responses. Hence, as the researcher's reflexivity and emic position (Jennings, 2010) characterize semi-structured interviews, I found such a method applicable for the study. I also acknowledge my role as a researcher permeating the whole study (Cresswell, 2003).

Another reason for choosing semi-structured interviewing as the main method lied in my personal ability to listen empathically, creating a comfortable atmosphere and to limit the hierarchical gap between me as a researcher and a respondent, which is a benefit of semi-structured and unstructured interviews (Stanley & Wise, 1983 as cited in Ellis & Berger, 2002). Surely, though, not claiming to be a perfect interlocutor for every single person, in most cases I find myself being able to find a common language with people deriving from my past working and life experience.

As a part of semi-structured interviews, I also employed one of the types of *multisensory methodology* (Pink, 2011), which are the scope of visual methods exploiting the notion of multisensoriality by researching the vision through its relation to other human senses. Particular attention of the study is given to hearing and perception of the soundscape, and so, I chose to include the sound-elicitation (Pink, 2011) technique, which is about playing the pre-recorded clips of the soundscape to respondents for further questioning (Pink, 2007; Vokes, 2007). The clips were pre-recorded during the so-called *soundwalks* (Adams, Bruce, Davies, Cain, Jennings, Carlyle, Cusack, Hume, & Plack, 2008; Rudi, 2011; Schafer, 1994) at the husky kennel to provide respondents with sensory stimulus during the interviews to trigger their memory and provoke the detailed responses. In this sense, I applied various methodology suitable for the research topic to demonstrate how 'sound can become central to a research process, while the relationship between the senses is recognized' (Pink, 2011, p. 610).

3.2 Data collection

The empirical data for this study was collected during semi-structured interviews with the actual participants of husky dog-sledding safaris. Interviews were held at the office of safari company located in city center Rovaniemi straight upon arrival of tourists after their experience. Prior to conducting the interviews, I talked to the operations manager on-site to obtain their agreement, discuss how and where I can conduct interviews, as well as how and when I would approach tourists asking to participate in the interview. I was permitted to approach tourists freely in the dressing room and use the back-office quiet room for interviews. After a few unsuccessful attempts to convince people to participate in the interview by approaching them straight after their comeback from the kennel, I realized tourists are not ready to dedicate at least an hour of their time spontaneously due to having other plans. Instead, I decided to approach tourists at time when they dress up before leaving the office to experience the husky dog-sledding safari. This way I could notify potential participants in advance about the length of my interviews and find the respondents who would be ready to spend at least one hour after returning from the experience. By the time when they were returning from the kennel, I was ready waiting for them in the back-office room.

Each interview took place in the quiet room with a cup of tea, so that the tourists felt they are rather giving feedback in a relaxed atmosphere, then participating in a formal interview. The interviews lasted from around 1 hour to 1 hour and 15 minutes and were all recorded for future transcription. Four interviews were held with couples and one with a single tourist, meaning that I conversated with nine tourists in total: 5 women and 4 men. The age group of respondents was 25-45 years, though I did not ask to specify the age directly. All interviews were conducted in English language, and all of the participants possessed a very good command of it. Countries of origin of the participants were Australia, Belgium, Germany, Great Britain, Netherlands and Poland.

It has been explained in the preceding chapter, that I aim to identify the role of senses in the creation of the holistic tourist experience, acknowledging the phasic nature of tourist experience. I identify the three stages of the holistic tourist experience: pre-travel, on-site and post-travel (Cutler & Carmichael, 2010). Consequently, I constructed the interviews in a way to ask respondents about the role of senses on each stage of their tourist experience. Researching the

personal feelings and emotions is always hard because it requires respondents to put their experience into words, clear and understandable for the researcher. To build a common ground with an interviewee, it is recommended to start with 'recall' questions, followed by 'response' questions and finally by 'exploratory' questions (Beedie, 2017, p. 88). Recall and response questions used for my study were directed to let a person talk about how and why they came to Lapland and what the circumstances of their travel are. Such background information shed the light on the kind of a traveler participant were, their travel preferences and initial motivations as well as their language abilities. For participants, such questions allowed to start talking, evaluate non-verbal reactions from my side and get a feeling of importance of their responses. Exploratory questions followed the introductory part and required deeper thinking from respondents in order to provide answers to the main question of this study.

In the second part of the interviews I played the pre-recorded clips of the soundscape of dog-sledding tourist experience, which I recorded in advance using the ZOOM H2n handy recorder borrowed from the laboratory of the Faculty of Arts and Design at the University of Lapland. The clips were recorded during my personal visit to the husky kennel in Rovaniemi area, where I applied the soundwalking method (Adams et. al, 2008; Rudi, 2011; Westerkamp, 1974). This method has been traditionally employed in urban settings with the main purpose of listening to the environment around (Adams et. al, 2008; Semidor, 2006; Staško-Mazur, 2015; Westerkamp, 1974) with the aim to 're-establish contact between our natural sense and the acoustic environment' (Westerkamp, 1974, p. 21). In the case of this study, however, I used soundwalking in the natural settings of the husky kennel to walk freely and record the sounds of various stages of the dog-sledding tourist experience to later use them during the interviews.

The recordings were processed into the short 15-30 seconds clips to represent the typical sounds one can hear during the husky dog-sledding safari. I played the clips during the interview to respondents through the handy speaker in the quiet room where interviews were held. This was an example of the sound-elicitation technique (Vokes, 2007) – an adapted version of the photo-elicitation method, which implies using images in the course of an interview (Harper, 2002). Sound-elicitation is one of the multisensory methods (Pink, 2011), which is advocated to be rewarding as 'shared and individual meanings attached to the environmental sounds of the community can be studied with the help of ... interviews supported by recorded samples of environmental sounds' (Järviluoma et al., 2009, p. 45). In the case of this study the recorded

sounds did not represent the soundscape of a community, and the interviewed audience was not familiar with the experienced soundscape before. Nevertheless, the advantage of sound-elicitation method is in that it sets the attention beyond visual, thus recognizing ‘the merits of placing other sensory categories at the fore of our inquiries’ (Pink, 2011, p. 611) and giving respondents opportunity to experience the sounds they heard and reflect on their vivid memories related to those sounds.

3.3 Data analysis

As I pointed out in the beginning, I used the inductive approach of theory creation in this study, that is, observing the reality leading to inducing the generalizations and creation of a theory as a result (McIntyre, 2005). Due to a small-scale of this research, analysis of the empirical data led to the formulation of few main conclusions, which were reached by ‘reasoning, simplifying the complexity in the data, and abstracting from the data’ (Neuman, 2007, p. 328), rather than a theory, though the flow of research was inductive in its essence.

After I conducted the interviews, I transcribed the recordings into five distinct hand-typed word documents, which constituted to 76 pages of text in total. To analyze the text, I used the content analysis technique, which is about ‘making replicable and valid inferences from texts ... to the contexts of their use’ (Krippendorff, 2004, p. 18). As Coffey and Atkinson (1996, p. 108) argue, the analysis in qualitative research is about the ‘the representation or reconstruction of social phenomena’, hence content analysis was applied to center the attention on *discourse* – the way how reality is transcended in language of respondents (Krippendorff, 2004). To do that, I reread the text to eliminate the non-relevant excerpts and then uploaded the outcome to Dedoose online data analysis application. After that I started organizing the data by creating the categories based on similar themes (Neuman, 2007). Though the interviews were semi-structured, the outline of each interview was always the same and included the two parts: first, comprising of the three sub-parts referring to the role of senses on pre-travel, on-site and post-travel stages of the overall tourist experience (Cutler & Carmichael, 2010), and the second part, examining the role of soundscape and categorization of sounds. In this way, I could clearly divide the parts of each interview for easier analysis.

Devising the categories goes hand-by-hand with coding, which is about condensing the data into the words or phrases with symbolic or salient meaning (Saldana, 2009). I coded the interviews by looking at each sub-part of each interview at a time, that is, by reviewing and assigning codes to all sub-parts of each interview relating to pre-travel stage of tourist experience, then continuing to all sub-parts relating to on-site and post-travel experience and so on. By doing so, I elaborated the hierarchy of categories, with main root categories of pre-, actual and post-travel stages, and dependent categories, compiling the codes related to the role of each body sense at a particular stage of the overall tourist experience. Same procedure was applied to analyzing the role of soundscape and categorization of sounds. Alongside I practiced what is called *analytic memo writing* (Neuman, 2007) – writing the notes with thought, ideas or questions addressed to myself. I was doing that during the process of transcribing the interviews, as I was listening to the interviewees and typing the text. I typed the memos as comments on the side of the main text for further analysis. I was also typing memos during the coding process. The notes helped when I performed *axial coding* (Neuman, 2007; Saldana, 2009), aiming to group the codes by meaning and find linkages between them. Having the clearly outlined groups of interview questions, as explained earlier, allowed me to process the data easier and structure it by main categories, which were based on the theoretical framework developed prior to formulating interview questions and collecting the empirical data.

3.4 Research ethics

The essence of this study implied several ethical questions to be handled carefully and thoroughly. Guided by the “Ethical principles of research in the humanities and social and behavioural sciences” prepared by the National Advisory Board on Research Ethics of Finland (2009, p. 5), I supervised the ethical concerns in three directions: 1) respecting the autonomy of research subjects, 2) avoiding harm and 3) protecting privacy and data.

In the first line of ethical questions I ensured voluntary participation in the research by the research subjects as well as openness in provisioning of the information about research to the research participants. This was done by providing the written consent form, which contained detailed information about the voluntary nature of the research, its background, purpose, the role of participants and the ways of analysis of their answers. Participants signed the consent

form by hand to also give permission for their answers to be used in the research on anonymous base and be published as part of the thesis available for the public.

In the second line of ethical concerns I procured that no harm was brought to the research participants, neither physical, nor financial or social. The research topic does inform the personal feelings of tourists in relation to the role of their senses in the perception of a tourist experience, though it does not intrude the privacy of bodily and mental intimacy of the research participants. The research also is not implied to cause any financial or social harm, because of anonymous nature of reporting used in this study. This relates also to the third line of ethical matters, which refers to how data and findings are secured and reported. The interviews were conducted in a closed room without any third persons present. They were recorded and kept safely on my own hard drive without being uploaded to any cloud services. The recordings were transcribed on my own computer, so I excluded the use of public computers and cloud services to minimize the chance of data leakage. In the analysis chapter the excerpts from interviews are marked with a letter “I”, meaning “interviewee” and a number from 1 to 9.

Besides for the ethical matters that lie in misrepresentation of data, plagiarism and misuse, with regard to the above described methods, there are certain concerns that need to be taken into consideration before starting using them. Social researcher must acknowledge the several self-accepted responsibilities towards the selected methods, the participants, the reader, and most importantly to the “truths” of the research circumstance (Jennings, 2010; Neuman, 2007). As in contrast to traditional research methods, interactive interviews deliberately are aimed to explore emotions and personal meaning, those are accepted as legitimate sources of data (Anderson, Armitage, Jack, & Wittner 1987 as cited in Ellis & Berger 2002), which, in their turn being sensitive matters (Renzetti & Lee, 1993), require a higher attention to privacy, confidentiality and ethical use.

4 ANALYSIS AND DISCUSSION

In this thesis work I am exploring the role of all body senses and hearing in particular in the process of creation of a tourist experience. The case chosen for studying is such a tourist experience, that takes place outdoors in extreme weather conditions and involves living creatures and thus, is charged with various sensorial inputs. In this part I am presenting the findings and discussing them in light of the main research question: how body senses influence the way the overall tourist experience is created. Firstly, it is about how senses were involved on the pre-experience, actual experience and post-experience stages. And additionally, the closer analysis is given to how tourists perceived sounds – the typology of soundscape and its role in shaping the overall tourist experience as described by respondents.

4.1 Senses in the overall husky dog-sledding experience

To explore the role of senses in creating the overall experience and let the tourists analyze and realize it, I aimed to comprehend the pre-experience, actual experience and post-experience stages in the interviews. On the pre-experience stage I am presenting what exactly brought people to experience the husky dog-sledding safari tour in terms of their sensorial expectations. On the actual experience stage, I am analyzing various sensory inputs which were obtained by participants during the actual dog-sledding safari. Lastly, on the post-experience stage I am describing which sense-related memories the respondents derived from their experience as the most memorable, and how those memories will affect their attitude about what they experienced.

4.1.1 Motivational level on the pre-experience stage

Assuming, that it might be hard to express exact motivation involving body senses for such a particular activity as husky dog-sledding safari straight ahead, I asked people to pronounce their initial motivation to come to Finnish Lapland and take part in the husky dog-sledding safari. These “recall” questions (Beedie, 2017) helped people to refresh their memory and present clearer answers.

Thus, the responses I received were intertwined as they were addressed as towards the motives to visit Finnish Lapland as to the motives of choosing the exact tourist activity there. After reviewing the answers, I realized that it is important to view them together and analyze them together as they complement each other and represent a deeper view on how senses were involved in the whole process. Apparently, it is hard to imagine people would visit Finnish Lapland only to experience the husky dog-sledding safari. They rather lived through some affection to the region, and then only having arrived at the place they come to visit the husky dogs at local kennels in Rovaniemi.

Consequently, I review the motives which brought the respondents to Finnish Lapland and to their experience of husky dog-sledding safari in light of sensory dimension of their motivation. I start with explaining the internal motives grounded in the childhood or past memories, then external motives which relate to the other people's example or a trend imposed by sensory messages from the Internet. Further I narrow the discussion down into the sensory and emotional motives, which are directly related the topic of this research.

Long-lasting internal desire

Truly, the factual motivation is based largely on the long-lasting internal call to come to Finnish Lapland and have the experience with husky dogs. Five respondents out of nine mentioned the expression "pocket (bucket) list" right in the beginning of the interview, which means they formulated this in their minds way before I asked. Perhaps way before they came to Lapland. The very first interviewee responded straight ahead: *we were talking about the things on our pocket list, things that [we] always wanted to do, things you want to do before you die* (I1). For this respondent coming to the North and taking part in local activities was something *like an experience [I] always wanted to achieve* (I1), so clearly the trip to Finnish Lapland is considered as a very special, almost heroic for some, adventure. *It's something we wanted to do already for a long time* (I6) – and strangely enough, they could not explain why exactly visiting Finnish Lapland had to be on their pocket list, though later with the flow of conversation few interesting threads came out.

The big source of inspiration for Finnish Lapland with its wonders are undoubtedly various pictures and photos in different sources be it printed or digital. Particularly, during the past few

years, with the development of mobile applications and social media, people are exposed to some vastly displayed attractions of the North, though not many respondents could clearly pronounce exact memories linked to those visual messages:

It was probably 2011 in our newspaper at home there was a big center page thing about the Aurora Borealis and then I had it stuck on the wall at work and I said when I turn 30 it was going to be all our schoolfriends and we gonna go on the trip. (I2)

When I first got Pinterest, one of the things just on the home page was the Igloos and all the pictures of the Northern Lights. (I2)

I wanted to see the Northern Lights. Cause when I was a kid I had a book which had pictures of it. (I2)

Clearly, encountering the astonishing pictures of Northern Lights and scrolling it down will not anchor in one's mind to ignite a strong desire to see it in real. There has to be something deeper, something, that will cause such a long-lasting internal desire. Obviously, not all people who see pictures of Lapland end up visiting Lapland themselves, so apparently, only some strong memories from the past, as old as from childhood, are capable of pushing people to come that far. Few respondents could clearly remember their old memories originated from some visual representation of arctic regions related directly to husky dogs:

I know, when I was just little in a kindergarten or elementary school, I did some kind of collage, yeah, to do some pictures and some text. I once did it about huskies, so maybe there was some interest as well when I was really really young. (I8)

It's also one of the things that my dream as a kid was to do it, when you see it on TV. (I4)

For me it was always something I wanted to do. I've seen it sometimes on the TV so it was always. (I5)

I see the reason behind such clear memories carried on through life in when exactly a person was exposed to such graphic messages. Children are more susceptible, more emotional and thus, their memory is capable of engraving the most vivid pictures for decades ahead. And so, because the interpretations and meanings are based on the previous experiences and knowledge, (Matlin, 2004; Shore, 1996) people follow the assumptions they created in their mind towards the way they want a tourist experience to be experienced. For one couple, meeting the husky dogs and having a proper dog-sledding safari was so special to the extent that after experiencing

it in Alps few years back, they were not satisfied enough, as the interviewee explained, it was *just two or three rounds and yeah, that was not what I wanted to do* (I5). So, when they came to Finnish Lapland they wanted to do it again to enhance the past experience and fulfill their long-lasting desire. Their first attempt was not something they wanted, so they continued looking and finally booked the experience after which they were interviewed. I assume, that together with being very vivid, the memories from childhood can also be very limiting in the way the husky dog-sledding safari “should” look or be like in minds of people. The result is that even despite having experienced husky dog-sledding of some kind, people still hold their internal long-lasting need to perform the experience the way they saw it and remembered for all these years.

External motives

In this part I draw attention on those external motives that did bring respondents to Lapland and experience the husky dog-sledding. They do not relate to sensory dimension, though I find them very important for understanding a real-life picture of how actually people end up in the safari company office.

Despite the internal motives to meet huskies some day and have a ride with them was shared by a half of interviewees, still only one couple decided to go on the trip without any other particular reason. Others all shared some special reason, such buying the trip as Christmas gift for a partner (I1), being on honeymoon trip (I2, I3), visiting the friend’s wedding (I4, I5) or having a birthday celebration (I6, I7). This was quite surprising, because despite having Lapland in a bucket list, having memories and interest in seeing huskies, still people did not appear to come to fulfill those internal impulses unless they had a special event in their life. Apparently, it confirms that visiting Lapland is commonly considered as a certain achievement, as something you can not just sit and plan in few hours. Sensory part of pre-experience creates an image of Lapland and a husky dog-sledding safari, formulates some expectations in people’s mind, but does not work as a primary trigger for coming and experiencing the region physically.

One of the important factors that pulls people to Finnish Lapland is definitely someone else’s example. Those include friends’ previous experience, blogs and stories on Internet, as well as pictures posted by some unknown people online. The modern era of technology offers vast

opportunities to produce countless photos and videos of tourist experiences including those with animals (Fennell, 2012) to be shared with spectators along the Web. Also the trusted travel agent was the one who planned the trip and activities for two couples.

I think also the thing why we want to do is we also see photographs of people who do it /.../ stories you can read on the Internet, stories from other people. (I6)

I have friends who already have been here. (I7)

Also the travel agent who have been here /.../ she is like: “Oh, wow, there are these things to do!”. (I2)

One of the respondents (I5) admitted that Scandinavia and Nordic countries are obviously a trend on the travel market at this time, which means at a larger scale people are getting exposed to the Northern narratives nowadays without deliberately researching them. Such examples of sensory marketing (Agapito et al., 2013; Howes, 2005) trigger the visual constituent of sensory matrix by pictures from friends or a travel agent. Reading the stories from people also starts a process of fantasizing about their trip and for some about how they will be sharing the pictures and stories further, which is also a part of experience. This will be discussed further in the post-experience sub-chapter.

Because the images and stories about the tourist destinations are shared by travelers and media so extensively, they also build a certain list of activities that are inherent to the place, linked so tightly sometimes, that people might wrongly consider them as authentic, as in the case of husky dog-sledding safari in Finnish Lapland. Such activities become a so-called “must do” for the region, which pushes even those not very interested or not very knowledgeable about an activity from someone else’s experience. As one of the interviewees laid it out: *it’s just part of the experience in Lapland, it’s just something you have to do. Uhm, Lapland is known for it I guess, so it’s one of the first things we had in mind to do over here (I7)*. The other person confirmed: *I mean it was still something, which you associate with this region and which you have an idea it could be like (I4)*. Apparently, husky dog-sledding safari was a “must do” in Finnish Lapland for the respondents. Such feeling is also fostered by local tourist service providers, as clearly explained below:

That's one of the top-things, you know, you walk into town and every building has Aurora Borealis, husky, snowmobile, so you see it then and you go: "Oh, everybody is doing it, I need to do it, because it must be good". (I2)

With all that I do a conclusion, that on the first place it is the pictures and stories, TV and magazines that formulate an awareness of the region and local activities in people's mind, in a way that when they know they will be traveling here, they generally don't look up for further images or details about an activity, but rather simply book it either online or from their travel agent. I call it "random choice". Indeed, respondents expressed very clearly that no matter where and when they booked the husky dog-sledding experience, their choice was accidental:

No, we just looked on the Internet, and Safartica was the first company we found, and we scrolled to the several things they offered, and we picked the snowmobiling and husky tour. (I6)

We are like people who don't like so much of this marketing, we don't go, we avoid /.../ so it was just like that we came here by availability. (I5)

In this way, it can be seen that respondents got attracted to the particular safari company by a chain of circumstances, not directly involving any sensory marketing campaigns made by that particular company. Be it friends' recommendation, or pictures on Internet, or a trusted travel agent, the company's efforts on applying sensory strategies to create "brand awareness and establish a brand image that relates to the customer's identity, lifestyle, and personality" (Hultén et al., 2009, p. 6) would seem pointless. People would derive the sensory signals created by third parties elsewhere, and come for the experience by availability or by travel agent's reference.

Sensory motives

In this section I proceed to the matters that are more relevant to the exact sensory impulses that led respondents to experience a husky dog-sledding safari in Finnish Lapland. I must say respondents provided more descriptive terms and did not present to me a big variety of those strictly related to the experience itself.

The love of snow and winter in general was expressed as the reason why certain sensory inputs are satisfying for people, and thus are searched for. For example, somebody said *I love winter*

and winter sports, so I also wanted to have this, like, extreme winter experience (I4). Few others stated they love going to ski every year, and so such sensory inputs as cold temperatures, snow and snowy landscapes, which are inherent to winter, were looked for by the respondents here as well. In fact, it is mainly about seeing the beauty of winter and feeling the cold: *I think the main idea is it has to be in a cold area (I6)* – as someone commented on husky dog-sledding safari. This justifies the importance of physical dimension of the place where an experience is created (Bitner, 1992; Mossberg, 2007).

One of the words, that was repeated most often was “nature”. *It’s just the nature makes it a very special experience (I7)*, said a person from Belgium dissatisfied by small spaces and crowded areas in her hometown. Another respondent, who already had a husky dog-sledding experience previously in Alps replied *you have really this nature, you see the nature (I5)*. It seemed like the Alps was not satisfying enough, and I felt exactly so when interviewing that couple – the Lappish landscapes just satiated them better than any other possible place in that exact moment of riding on a sled pulled by dogs and they were happy. In this way, the nature is not solely a ‘background to the experience’ (Reis, 2012, p. 321), but rather is a part of the experience, or the experience on its own, combined with the difficult weather conditions one needs to cope with (Rantala et. al., 2011; Valtonen, 2010;). This example demonstrates again how important the physical dimension of a tourist experiencescape can truly be, just like the ambience is a primary set of physical facets of a place in servicescape model (Bitner, 1992; Mossberg, 2007).

Another sensory input that respondents were looking for on the pre-experience stage was touching, petting and cuddling the animals. Some said they always are into tactile contact with living creatures: *I love to be around them and pet them if it’s possible (I8)*. As well the couple with previous experience in Alps already knew they wanted to have that tactile connection with huskies: *yes, I think we also wanted to cuddle them (I4)*. So, tactile communication is a decent part of the overall experience for some, as it is a part of human nature and a way to enhance the experience by exploring the animals’ behavior through touching and interacting (Bulbeck, 2005; Carvalhedo Reis, 2009; Markwell, 2001).

And few respondents concluded they perceived husky dog-sledding safari as a good combination of several factors, which altogether formed a highly anticipated experience for

tourists. It turns out that people expected to obtain several sensory stimuli during the husky dog-sledding tour, not something in particular.

It combines the speed, it combines the animals, the snow, the nature, a bit of everything. (I1)

We just like speed, we like the nature and we like dogs, so. It's a good combination. (I7)

When you see something on television you are like "wow, that's nice to do" – you see huskies, you see the snow and the blue sky and it's like (I9) - experience of freedom. (I8)

Here in the last two quotes, a couple admitted that when they receive a graphic message from some TV program about a husky dog-sledding safari, they see several constituents of the experiencescape such as the dogs, the snow, the surroundings and good weather, and so, based on body senses form some sort of higher emotional state of freedom. This is a good example of numerous emotional responses that respondents expressed as their feelings towards taking part in a husky sled riding tour on the pre-experience stage. And this is what I will talk about further.

Emotional motives

This part presents the responses that are related to how different emotional impulses are grounded in people's desire to take part in a husky safari in Lapland. It came up that when I was asking respondents to think of some sensory stimuli they were looking for when deciding to join a husky dog-sledding safari, people would rather name some state of their mind or the feelings that they expected to obtain, so obviously they did not even think about digging deeper beneath the emotional level to reach those body signals which would lead to the creation of feelings on the emotional level.

It turned out that overwhelming majority of interviewees were big dog lovers and either had a pet dog currently, or in the past. Moreover, people expressed their love of animals openly and stated that animals play a big part in planning their vacations in a way that they are always interested in seeing the local animals and in communicating with them in a respectful way:

I wanted to go because I like animals, so yeah, I would love to see huskies, I would love to see the reindeers, so yeah that's a thing we like to do when we go on vacation to see the local animals. (I8)

I used to have dogs, I don't anymore. And yeah, I love dogs. I just think they are very loving and kind of I don't know, I just love animals, can't describe why. (I1)

I just like the animals themselves and they provoke a feeling, a happy feeling. (I1)

Such encounters surely enhance tourist experiences as they create a deeper emotional bonding with animals (Franklin, 1996, 1999). Such an emotional affection to dogs and animals in general can be caused by the example of parents and memories from childhood about having some pet dog or other pets. As the same first respondent explains: *my dad had dogs when I was younger, so I don't know, maybe that made me like animals more, I am not sure. But I always loved animals (I1)*. People readily and joyfully shared their love of animals, so definitely presence of husky dogs in the experiencescape played one of the most important roles. This corresponds with the view of Bertella (2014, p. 116), who argues that animals can and should be included in tourist experiencescape as 'subjects who play an active and central role in creating the experience'.

Such an inclusion, though, needs to be done with close consideration of the ethical and humane ways of using the animals in tourist experiences (Bertella 2014; Fennell, 2012; Fennell & Nowaczek, 2010; Gruen, 2011). Respect to the animals is proven to be a very important factor influencing the travelers' impression about animal-based tourist activities in Finnish Lapland (Klos, García-Rosell, & Haanpää, 2018) explicitly conveyed in social media. Similar concern has been pronounced by one respondent:

Also because of the dogs, the want to pull so it's not like you're in China on a donkey ride and a donkey does not really want to ride you, or an elephant, so we are not going to travel with animals if they are hurt. (I9)

That's always a big motivation to plan trips with animals, but always with respect to the animals. (I9)

People attested their interest in dogs not only because they are living creatures to cuddle with, but because they represented some power, something that is out of control, yet can be controlled in a certain way. Such perception of a husky dog-sledding experience as of the "tamed" space for tourists' consumption (Bertella, 2016; Cloke & Perkins, 1998) summons such feelings as

excitement, the need for speed, and desire to feel control over the dogs, which were expressed outspokenly by many as their motivation on the pre-experience stage:

I wanted to probably experience the speed, I mean the feeling how it is, and I know there is a chance to drive it actually, so I wanted to see how is the feeling to drive something like this, to see the speed. (I4)

This is an attestation of how important part is the adventure in wildlife tourism product, as I explained earlier in the preceding chapter. Despite such emotional impulses are not directly related to body senses, still through the signals obtained by body, one forms the “feeling” of control, of speed and excitement.

At the same time, however, despite having the perception of a husky dog-sledding safari as of something speedy and adrenalizing, interviewees also expected to be free in the forest, alone with the dogs, on a calm and peaceful run through the vast forests. They pursued the state they could not find in their homelands, and so, a husky safari becomes something beyond simply adventurous activity in the nature.

And also I think it's very peaceful to do. Where we come there aren't such things to do, so it is very peaceful. (I6)

You got the freedom, you got the silence, you have to experience on your own like just alone in the forest almost. (I8)

Here we see the glimpses of exact body senses mentioned as “silence” for example, as being one of the constituents of the overall feeling of freedom, or solitude. This is exactly why I pointed out that respondents were giving more descriptive terms, rather referring to some certain body senses they found involved. However, much more about the senses was mentioned in the description of the actual experience while on site. The next subchapter will elaborate on that.

4.2.2 Physical level during the actual experience

In this part I am describing the sensory signals obtained by respondents and the feelings they provoked during the actual husky safari experience. I classified the responses by several themes as related to each particular sense. This way the different parts of the experience are summed

up and grouped by their sensory essence in very laconic descriptions. The whole experience is sort of fragmented and laid out in order, so it should be easy to read and understand sensory inputs and emotional conclusions based on those inputs. Because the distinct research question touches the importance of sounds for respondents, I eliminated sound related section from this subchapter, so that I will talk about sounds more in detail in the separate subchapter.

Vision

The biggest number of excerpts from the transcribed interviews relates to vision. The sense has been claimed to be the primary medium of obtaining information about surroundings and making meaning of it (Markwell, 2001; Pan & Ryan, 2009; Rojek & Urry, 1997) and no wonder people reflected about what they saw more than about anything else.

Because the interviews were done in the end of March, the landscapes were quite different from how they are portrayed during the proper winter months. Nevertheless, people admitted its beauty. The nature serves as a ‘background to the experience’ (Reis, 2012, p. 321) – the physical environment where the experience is created (Bitner, 1992). Therefore, the atmosphere of pure nature impacts on the overall tourist experience positively (Heide & Grønhaug, 2006). As one person said *the landscape was pretty nice. /.../ I thought it was going to be more snow, but because it's the end of the season it's little less, but still impressive* (I7). Respondents all responded very positively about the nature and landscapes they saw, and not only because they found it *very nice to make a film about nice nature there, nice trees and nice forest* (I5), but also because seeing it and being there created some deeper feelings within:

Cause being in the countryside, untouched, that is beautiful. So, that invokes the feeling or an emotion, doesn't it? That makes you happy. (I1)

So, it's just nice that it is quite and just when you were sitting there and enjoying the view, it was really relaxing. (I7)

So, that's really the feeling of being close to nature when you look at a left you see the trees, on a right you see a lake, that's for me the hot point of such a trip. (I9)

Weather conditions relating to the brightness level and air temperature were also an important constituent of the ambience creating the special atmosphere (Bitner, 1992; Heide & Grønhaug, 2006). Certainly, the different weather conditions and timings of the husky dog-sledding safaris

during a day involve different servicescapes (Bitner, 1992; Valtonen, 2010) to be experienced as by guides as by tourists. While some people were lucky to have a sunny weather during their experience, others felt not as happy:

At one time the total experience was really great because the landscape is beautiful with the white snow and with the sun, because the weather was really good. (I9)

It was kind of sad there was not much sunlight. (I7)

I never feel as happy when the sun is not there, so as soon as it becomes overcast I feel like uh, it's overcast and it's a bit miserable. As soon as the sun comes out I feel a bit more excited. (I2)

The other part of vivid visual experience reported by interviewees were dogs themselves. Like one respondent reflected: *when we saw the huskies, it is quite a magical thing to see (I6)*. On the first place, interviewees valued the natural behavior of dogs. Seeing them and learning about the way they survive in extreme weather was a very important facet of the visual experience. Even defecating of dogs was not considered as something very unpleasant. On the contrast, people found it funny and very natural thing.

Yeah, and just them in the natural. Yeah, finding about their natural habitat, like learning facts and some things about the dogs and how they survive in such extreme weathers. (I1)

For me it was quite fun, because yes, the animals they ate snow, their behavior when we stopped, they were laying just down, so it was sometimes really funny to see their natural behavior. (I5)

It is funny, because if you imagine like going on a husky you don't imagine poop and like you saw the extra things. (I7)

This demonstrates how husky dogs as species is perceived positively by humans in a way that both physical and behavioral traits such as appearance, ability and emotional attachment (Kellert, 1996; Tremblay, 2002) amuse and entertain people. For some respondents, however, certain visual signals led to creation of twofold impression about the dogs. Someone said there were *some of the dogs I wasn't sure of, like I wasn't sure if they are happy (I3)*. A single comment of such kind among all respondents, though this might be also found by many other tourists, perhaps mistakenly. But another visual factor, which I personally was interested in and which was commented by all respondents, was the appearance of the dogs. Truly it is quite

striking to see the dogs with floppy ears and thin coats and of different colors, very contrasting to the common image of a husky dog, promoted on the Internet and by pet owners. So, did react the interviewees:

But most of them they didn't look like huskies had that fur, so I guess it's just a mixed breed or something. (I1)

We had like a labrador, ha-ha! (I9)

Yeah, when we first saw huskies I went: "No, that's a border collie", like I thought that looks not pure bred or like it looks like a mix of something and they all look so different. (I2)

All respondents agreed the actual appearance of huskies was contrasting to the image they expected to see. Such a clash did somehow influence the experience negatively at some point, as people felt strange, confused, and disappointed in a way.

Yeah, it kind of clashes with that like another one there, you know it clashes with what your senses let you know that husky safari then uhh, these are just dogs, you know. (I3)

Some of them looked like normal mixed dogs, so it was: "Ahh? What is that?" (I5)

As a part of the overall experience at the husky kennel, tourists are provided with some information about the dogs, when the appearance of the dogs is explained more in detail. Such educational motive aims to smoothen the impression of "not real" huskies, and people agree there might be deviation in how the dogs look and that physical abilities are more important for the breeders. Nevertheless, a very honest reflection described the feeling that many tourists might have after the experience:

If I'm honest, I think not felt disappointed, because you have the same experience, but you know when you have the image in your mind of what you are going to be doing and then it felt like they weren't real huskies, but I can realize there are so many different breeds, because. I guess you are given an image on something. (I1)

Still, however, the same respondent admitted that all dogs were beautiful and *really looked well after* (I1), and the other person confirmed that in the end, the appearance was not that critical, and he *just enjoyed the ride* (I6), *as long as they are going fast* (I7).

I think for the husky safari providers this is a very important observation how people react internally to what they see in reality. Nobody would drop a question about authenticity of husky dogs when the instructor provides commands before going off for the ride. The feeling of frustration or disappointment can last very long, before the explanation is received at the very end of the tour. That is why several people commented, that they would love to get to know the dogs, pet them and obtain some explanation about the appearance of the dogs prior to the ride, at a very beginning when they just meet the dogs at the kennel:

Yeah, I think asking the questions and everything afterwards... might be a bit better to ask and interact first, so when you are with the dogs you feel like more, you know, more emotional, more feeling for them because you've petted them. (I1)

Thrill and adventure

The second largely commented group of senses was those feelings related to the adventurous part of the experience – the ride itself. On the first place, people enjoyed the feeling of control and steering the sled. As one of the interviewees described it was

The physical senses of keeping control of the thing and yeah, steering it a bit and bit probably, the same feeling you have when skiing or whatever kind of thing where you control a vehicle or yourself, so something like this, motoric. (I4)

Respondents were expecting to really take control of the sled and the dogs, though in reality they could not. Because the interviews were taken in the end of the season, when the snow is at maximum depth, and the tracks have been used for several months, some people made a remark that following a *defined track* (I2) decreased the feeling of steering and control, though generally it was a great feeling, great experience, /.../ they were following the route and snowmobile, but still I could at least stop them (I4). For the husky safari providers such a remark can help to understand how important the feeling of body control and emotional dominance can be for tourists: *they could have told us what to say to the dogs to make them go fast or to slow down or I don't know* (I3). The safety issues might influence here, and in addition not all are ready to take a higher degree of control: *I also understand it is not that easy to /.../ you have to speak Finnish* (I6).

No wonder why people appreciated the feeling of control. They certainly felt and admired the power of dogs, the power that pulls them and can be directed at a musher's will: *then you step on it, so yeah, and when they start it off you feel they are sharp, so that was cool* (I6). Someone played with the brakes on a sled to trigger the dogs to run: *I kind of tap it like to let it up but as soon as you do that they notice and they go, they hear like "tink" kind of sound and they start running* (I2). The moment of the start, just when the ride is about to begin is described as very exciting: *you feel the dogs pulling, so you have to let go of the /.../ and that's a bit of a rush that they pull you through the brakes* (I8).

This draws a picture of people being excited by dogs' power, excited for speed and rush. Truly so, respondents had *excitement to go with the dogs and also, well a bit excited because of the speed and maybe to crash* (I9). They were shouting at dogs to make them go faster, however, in reality, because of the warm weather, "old" snow and traffic from other sleds, the speed was not very high most of the times. The level of adrenalin was less then at snowmobile safari or those, who could compare. Nevertheless, some respondent asserted that *it was different sort of experience, I really liked it* (I4). Such an attitude came not only the sense of speed, but from communicating with dogs and physical contact with them, as described in the next section.

Tactile inputs

Physical contact with huskies played an extremely important role according to interviewees. The excerpts below show that touching the dogs creates more than the tactile feeling, it creates the emotional state. This goes in line with the research evidently confirming that longer contacts with animals result in higher satisfaction as touching especially summons deeper emotional bonding (Fennell, 2012; Markwell, 2001). For some this was one of the moments when they were convinced whether the dogs were "real" huskies: */.../ when we touched them afterwards and you could see their coats* (I1). And certainly, for all this was a moment of pure joy and love, people appreciated a chance to express their love to dogs:

Ahh, I think well the main part also of the dogs is petting them, because when you touch them, then you are connecting to them and I think that is also the main part of the wow experience: you can touch them, you can feel them, they are friendly, they are licking. (I9)

They were so loving and friendly. Yeah, that invoked I think a different emotion and so yeah, I remember that, they were jumping on us and being really just loving, so that was a nice experience. (I1)

I commented in a previous section that several respondents admitted they would love to pet the dogs before setting off for the ride. Brandin (2009) argues that a close interaction with animals can happen at a “backstage” to create intimacy between humans and performing animals behind the stage of their performance. This helps to get to know animals as individuals (Franklin, 1999) during such quiet time. Indeed, somebody was lucky in a way that they could pet the puppies at a very first sight, straight after coming to the kennel, as it made everyone feel happy, but it happened due to some unplanned reason:

Because we had to wait until all buses are on site, so they said: “Here are the puppies, just wait”, and everybody was happy. (I8)

Another facet of tactile inputs described by respondents relates to weather conditions. Because at the time when interviews were taken the winter tourist season was almost over and temperatures were around 0 degrees Celsius, respondents acknowledged the weather was generally nice, and they enjoyed the wind and especially the sun shining. It was also noticed how different would the body feelings be if weather would be cold.

Yeah, the other thing too is if you are really cold it's hard to enjoy it, whereas when we were warm. (I2)

Though interestingly, the same respondent admitted it was still cold because of the way she used some clothing. Truly, as the ‘weather conditions shape and change the material surfaces of the environment thereby framing the people’s actions and movements’ (Rantala et al., 2011, p. 292), anticipating and coping with weather is a difficult task for someone coming from Australia not being used to cold temperatures and to wear proper ammunition. Hence, it distorts the overall experience, as people are receiving the novel sensory signals distracting them from enjoying the moment.

The other thing that I don't like about the cold is when you put like your neckwarmer, your scarf up and then if your nose is running then, it's wet but the wet gets cold /.../ (I2)

In this way we see that tactile inputs play a big role in creation of the overall state of enjoyment for those experiencing a husky safari. First of all, physical contact with dogs is witnessed to create bonds and to share warm feeling between the humans and animals. Timing of such contacts has to be carefully planned by safari organizers as well, as we see, because people want to have a chance to touch the dogs at different stages of the experience. Secondly, the weather definitely influences the way and degree of people's enjoyment as attested by interviewees.

Smell and taste

The next interesting pile of excerpts relates to smell and taste senses which were involved to the overall experience. Intense smell related feelings caused by dogs were attested during the actual ride and during the close physical contact. As mentioned earlier, people did not react too negatively to dogs delivering their excrements from visual point of view, though the situation was different when describing the smell. Perhaps the safari organizers are better to warn people about such a special type of experience beforehand, as it may turn up a totally negative feeling:

But that was also an experience, like the smell of dog shit, ha-ha. It smelled like pork shit. (I9)

The one sense I keep remembering is the dog poo in a way in my face. And I know that's not pleasant to talk about but that's the one thing /.../. cause that smell was /.../ At one point I think there were three of them doing it at once and I'm in a sled, I3 was standing up, so not so bad for him. And when it's in a little channel like this it's just like blowing in your face, I was like: "Oh, I'm gonna through up!" (I2)

Another dog related smell that bothered some interviewees was the smell of dogs themselves. Warm weather and wet snow made their job, so that the smell distracted and diminished the effect of tactile communication:

They were very smelly, I only petted them with my mitten, so that one with no cloth, because I didn't want to get smelly dog on my hands. (I2)

Moving on, the smell of the hot drink that is served during the husky safaris was commented as delicious, yet not having any special smell, that would attract the way like mulled wine on a Christmas fairground. Also, the smellscape of different winter activities available in Lapland was commented as very similar due to the smell of the same burning wood.

You know like a mulled wine, or Glühwein, as soon as you walk in somewhere they are cooking it like in a pot you can smell it and you want it, but that berry drink is really nice but you can't smell it anywhere. I have never walked in and smelled it and wanted this. (I2)

We like going camping all the time, as soon as you smell bushfire you are like: "Oh, camping". This smell is completely /.../ you are smelling and like: "Oh, stinks, it's going make your clothes smell". (I3)

The reindeer thing I could smell, the husky thing, when we went to the snowmobile thing – it all smells similar to me. (I2)

At the same time, the other respondent commented that compared to a snowmobile safari they joined few days prior the husky safari, she liked the fresh air and enjoyed the absence of gasoline smell from snowmobiles. Obviously, quite different perception of similar smell signals, yet, very distinct attitude towards those signals and quite important messages for the experience providers. People obviously would like to have significant tastes and smells of a husky safari, though the dog-related smells are perhaps more important. Nevertheless, the *little things can make a big difference* (I2) and having a drink with a biscuit combined with a knowledgeable guide and interesting conversation about huskies may heighten the overall experience.

For the overall actual husky dog-sledding safari senses did play an important role as described above. Certainly, different senses influenced each respondent in a different way based on the persons' background, knowledge, and culture (Matlin, 2004; Shore, 1996), and it is interesting to see how senses play together in a process of creation of the overall "feeling" for each person:

I don't think it was one of the senses that was most important for me, but just the feeling you got, because like afterwards you can touch the small puppies and play with them and then we also went to reindeer farm next to it, took pictures with those. Yeah, the weather was nice. (I7)

That was a great feeling itself – riding and having a close contact with them was very great combination with the nice nature and luckily quite nice weather. Just felt very happy to do it. (I4)

The next section will give more clear answers about how senses formed the memories that are to be left with people on the post experience stage.

4.1.3 Emotional level on the post-experience stage

When analyzing the responses from interviewees about their post-experience memories and the senses that serve as a base for those, I found that there are as single sensorial memories without any additional meaning, as well as experience related ones, which may be grounded in a single sense as well but form a deeper memory and meaning attached to it by a person who experienced it. One of the interviewees described it very precisely:

I think there are more, let's say, "mild" memories of the whole trip. I don't think I have very certain moments, but /.../ I think I have more kind of broader, whole memory of the whole ride. (I4)

Single memories

The "mild" memories mentioned by the respondent I would call "single memories" – the inputs from various sensorial experiences that do not hold anything except for the memory about that input itself. Such single memories can be categorized again by different body senses and are listed below.

In the visual context, the blue eyes of huskies were something that people were amazed by and remembered it vividly. For others seeing the dogs pooping was an unforgettable memory: *sorry, that is definitely my most vivid memory! Right in front of us. That is definitely very visual (I1)*. Other respondents replied they would love to have a printed photo or something little to take from the husky safari to remind of that day, because when they are old they will hardly remember that experience even having many digital photos, because *unless you're looking through your photos all the time or you have printed them you forget your memories quicker I think, whereas if you got something that reminds you, a visual reminder may probably (I2)*.

Tactile memories from touching and petting the dogs for sure became the very bright memories as reported by majority of tourists. Weather related single memories like *the cold air on my face when going around or the snow, you know, hitting me (I1)* would also recall certain memories from some people. Dogs' power, the bodily feeling of how strong they are and the move of the sled was also commented as a very distinct memory. All these were described

already in the previous subchapter, and besides, single memories don't show us any hidden sense except for people just being impressed by what they saw or touched.

Experience related memories

I find it more important and interesting to talk about the deeper memories caused by a single sense or a combination of those, and how respondents were talking about their post-experience feelings. In her research of the role of animals in animal-based tourist experiences on the example of husky dog-sledding safaris in Norwegian Tromsø, Bertella (2014) claims that memorability of such tourist experiences is centered around the encounters with dogs themselves. From the conducted interviews for this study, however, I deduce quite various responses regarding the most memorable moments of the same kind of experiences, which lead to interesting conclusions, such as the one below.

One of the reported post-experience feelings was doubt about authenticity of all what just happened with tourists. The couple originating from Australia, from the totally different part of the world, had some expectations about Finnish Lapland and husky dog-sledding safari practices. That is why certain visual signals they received during the experience conflicted with their expectations and made them feel fooled:

It felt a bit staged, uhm, with a big bus and /.../ everyone wearing the same uniform, you know, like big snow suit and you are walking into your section and your section and their section, so I felt a little bit, yeah, not authentic. (I3)

The rope was like fluoro-orange. I don't know, I just kept looking and thinking it was more like a rope color. (I2)

Is sleigh is all authentic? You know, and then you see some ropes and these metal brackets and shackles and, you know like it kinda. It looks like a rope bought from a hardware store, not a raw made by a Finnish /.../ don't know. (I3)

Though the husky dog-sledding safaris are not the quest for object-related authenticity in first turn, but rather an example of authentic tourist experience (Wang, 1999), people's eyes get caught by the objects such as ropes, sledges, gear and so on, which do not look authentically enough. To overcome such impressions, the *existential authenticity* approach would turn the perception in a different way (Wang, 1999). Such an approach should be rooted in tourists' realization of their "true self" during the tourist experience, which becomes authentic as they

co-create it in a special state of Being, detached from the ‘public roles and public spheres in modern ... society’ (Berger, 1973 as cited in Wang, 1999, p. 358). This means that the whole experience must be presented to be authentic not because of the certain objects involved in the safari, but because tourists co-create the experience together and make it authentic by playing the role of mushers and brave conquerors of the North.

Obviously, vision played a huge part in this example. Though overall impression was quite positive, still people were really honest in what their feelings are on the post experience stage, and what their memory is filled with now on the way back home. I find it serious source of feedback for safari companies, and I would join these respondents in their feelings, because truly, some aspects of the experience do show some signs of *a money-making scheme* (I2).

Luckily, such a negative type of response was only reported by one couple. Most interviewees shared the positive memories about their husky safari, which were formulated as a certain picture or a “peak moment” of the whole experience. Such moments or pictures involve more than one sensorial memory, so it demonstrates how combination of senses creates an image that will be remembered the most:

When we were on the lake and there was such a big space around and nothing and no buildings, only just forest and quietness, that definitely. (I5)

But I think for me the main thing was just being there in the nature with the wind blowing and filling the sun and well just being alone with the dogs. (I9)

We can see several senses such as sight, hearing, tactile and sort of the feeling of movement involved in creating a perfect moment of the whole safari – people valued open space, beautiful landscapes, loneliness, contact with dogs and mild weather conditions. The question is why exactly that moment became a peak memory? Why is it important for tourists? One of the reasons is that such moments carried some deep meaning, making the whole experience meaningful and thus, memorable (Tung & Ritchie, 2011). Understanding of the mechanisms of creation of such meaningful moments during the experience can greatly help husky dog-sledding safari providers plan, structure and continuously perform such experience for their customers (Gretzel & Fesenmaier, 2010). In reality of Finnish Lapland, however, such an approach does not seem to be desired by companies unfortunately, as demonstrated by the latest research by Klos, García-Rosell and Haanpää (2018, p. 20):

Tourists are expressing their dissatisfaction of being put on trips with several dozens of other people, that there is no personalized service, and the uniqueness of the experience is not being delivered as promised on the websites.

Another reason behind formulating a collective image of the experience in form of a “peak” moment is to share that experience further, loading the photos and videos, making a video out of it and sharing it with friends and family. As one respondent explained:

Then you experience it again and you can share the stories with friends, and that's also important to me to share my stories with other people, to inspire other people to travel. (I9)

Such self-awareness in traveling is very impressive – some sort of a noble motive in spreading the spirit of adventure and inspiring the neighbor to explore the world. In fact, I was interested in how high people recognize the importance of their senses and do they pay attention to what their bodies feel at all? I will discuss these questions in the next last section.

Importance of senses

Having such an exotic experience as husky dog-sledding safari in the snowy woods, filled with various sensorial signals received and described amply by all respondents would perhaps guarantee people paid high attention to what they actually felt on each stage of the experience. However, surprisingly, one respondent declared that her sensory feelings were left unacknowledged consciously during the actual experience: *no, I definitely don't pay attention to sense whilst in there (I1)*. Despite reporting on many single memories left in her mind on the post-experience stage, this respondent's example shows some people might not necessarily pay direct attention to sensory feelings.

Majority confirmed their bodily feelings were highly perceptible for them personally. Responses were still different and sometimes quite confusing to decode. People agreed that the most important sense would probably be the sight:

I think it was mainly visual experience. (I6)

For me it was probably primarily visual /.../ when we left the forest and there was this big area, frozen lake presumably /.../ the nice light I could, like, reflect that it's a very nice moment and nice view. (I4)

At the same time, interviewees reported the other sensescapes were also vividly recognized during the on-site experience – the sound of barking, the action of driving the sled, with the latter even being a distraction from enjoying the nature around for somebody. This corresponds to how Rojek and Urry (1997) line out the hierarchy of other senses, which help to construct a sensory perception of a place, though are subordinate to the primary gaze, as the one organizing the whole experience. Certainly, due to a high rate of subjectivity involved in the analysis of one's body senses, it would be quite difficult for people to rank the senses in order of importance, therefore, respondents simply concluded that the intersection of different sensescapes creates the final experience:

I don't think it was one of the senses that was most important for me, but just the feeling you got, because like afterwards you can touch the small puppies and play with them and then we also went to reindeer farm next to it, took pictures with those. (I7)

That was a great feeling itself – riding and having a close contact with them was very great combination with the nice nature and luckily quite nice weather. Just felt very happy to do it. (I4)

Another important conclusion I drew from what people said is that “the reality” was of highest appreciation and importance for tourists. During the course of my interviews I was asking about the sensorial expectations, about how actual experience was satisfying those expectations, whether the appearance of the dogs or lack of snow disappointed them, and so, respondents were replying that the actual experience, no matter what, being their own experience, nullified the way safari was advertised or depicted on TV, and thus displayed in their mind on the pre-experience stage. Despite any deviations, people reported they were quite happy and satisfied and energized with their memories from what they have done:

It's also like your memories, like: “Oh, in my memory [dogs] are different”, but that's also a moment when you think: “Well, but that's how you see it on television”, and reality is always different with every vacation. Yeah, you want to do it perfect or you want to do reality. I am always: “Please do reality”, because that's more like /.../ I always say it's about the experience itself and the dogs. (I9)

There is always some degree like /.../ you always, whenever you see these adds you are suspecting that reality will not look one to one like this, but then there is like a question, there is some deviation from that picture and you are wondering whether it will be much deviation or not much. (I4)

This I find a very important conclusion in finding out how important are sensescapes in creating the overall tourist experience as admitted by tourists themselves. The actual experience stage seems to be the main scene where senses are triggered in that exact moment and where the personal experience is obtained through conscious comprehension of various sensory inputs. Tourists value the reality of their feelings, despite some visual accounts, for example, might not correlate with the expected authenticity of the husky safari. A distinct sensescape – soundscape, will be separately discussed in the following subchapter to bring a closer look on how interviewees perceive the sound constituent of their husky safari experience.

4.2 Soundscape of husky dog-sledding safari

In this subchapter I will talk about the particular sensescape that was of a bigger interest for me – the soundscape. During the course of the interview, respondents could gradually remember their sensory memories as I was questioning its role on the pre-experience, actual experience and post-experience stages, letting them thoroughly analyze their sensorial memories on each stage. The sound theme did not appear very often before I continued to the second part of the interview where I asked about sounds specifically. However, respondents did talk or at least mention sounds when describing mostly their actual experience. Hence, I will begin with discussing the importance of sounds for tourists during the actual experience, and then continue with classifying the sounds into keynote, soundmarks and sound signals (Rudi, 2011; Schafer, 1977) as commented by interviewees.

4.2.1 Importance of soundscape

When talking about Finnish Lapland, about how people perceive the region, the interviewees described the image of cold, isolated, low-populated area. Judging implacably from their threads, it is possible to conclude that the generally shared sound image of Finnish Lapland is silence. One couple confirmed that explicitly: *hearing of Finland I think would be silence* (I8). To them not only Lapland, but Finland as a country is described by one word “silence”. Here we might refer to endless jokes about Finnish character, but that is a whole different conversation. The fact is, the soundscape of Finnish Lapland represents a pure canvas of silence, on which any other sounds may lay on and paint different pictures for visitors.

The evidence for such a structure of sounds I described above can be found in the words of the very first person I interviewed. When we talked about sounds, she only was going around huskies and their sounds: *sorry, I was thinking more of the huskies. That provokes a better experience, doesn't it? /.../ cause it's so quite here, isn't it? And then you've got the dogs going crazy when they want to go* (I1). On the pure canvas of silence, the main vivid spot was the barking, the howling and so on; it provided a “better” experience for this person. Concluding from the whole interview with that person, I can say that dogs were the main interest and the main part of the experience surely, so there lies the reason behind. What matters is absolutely a combination of all senses and psychological effect of taking part in the experience, though if analyzing the soundscape, I think such an approach is quite reasonable. No matter why, people all talked about the dogs’ barking and other noises coming from the dogs. Do we pay attention to dogs barking on the street? Not really. In these specific circumstances, however, the dogs’ barking became so distinct from the overall soundscape, that everybody paid attention and remembered different barks and their feelings when hearing it.

Respondents’ attitude about barking is discussed more in detail in the coming sections, though to show how important this component of the husky safari soundscape is, below is one bright memory related to it:

But it was also funny because the guide walked to the back and then the dogs were just a bit barking but when he came back it was like a wave, like the noise was coming from the back and he was walking so you knew the guide was coming. (I9)

And also when they start a snowmobile, it's also some kind of trigger, “yeah, let's go!” (I8)

Yeah, you really have a feeling when they start barking, they kind of bark together, you really have a feeling of “we are taking off!” (I6)

This example shows that in this specific tourist experiencescape, soundscape is very important for those listening to it, because from certain sounds people derive memories related to their emotional state. The example of dogs’ barking also demonstrates how it directs the flow of experience because of the meaning laying behind and only understandable for those who are present in the experiencescape of the husky safari.

It was interesting to ask people to think about sounds they heard and remember. A very honest response revealed totally unconscious reception of soundscape during the experience: *Sounds? I didn't think about sounds actually* (I1). This could be expected, of course, as we are all different, and though sounds do influence our perception of reality, not all of us pay direct attention to it every moment. I was pleased, however, to speak to another person, who oppositely attested, that she is *really sensitive to sounds, more sensitive than "normal" people because sometimes I say: "Oh, this sound annoys me", and others think: "Eh, I've never heard this sound", they don't pay attention* (I5). This demonstrates that "tourist performance" (Clope & Perkins, 1998), which results in the heightened sensory experience can be rooted in the regular sensory sensitiveness of a person, who is more susceptible to sounds in this case on everyday basis.

In the next sections I talk about how people categorized different sounds of the husky safari soundscape and what reasons they had in mind when doing so.

4.2.2 Keynote sounds

When talking about keynote sounds – the most outstanding sounds that are associated with an experience in minds of respondents (Rudi, 2011; Schafer, 1977), there came out few main threads. One of such sounds was silence, or quietness, although when describing it, people clarified this was not silence itself, but rather such a combination of sounds and circumstances, which altogether symbolized silence. The sound of wind, layered with the sound of the sled scratching on the snow was reported as such combination described as silence. This sound, or better say, ensemble of sounds occurred during the one of the "peak" moments, described in earlier chapter. When I asked what would make it any different from other winter sports like skiing, the response was intriguing:

Because on a snow piste it's well crowded. So, you're also skiing, but that /.../ why do people go off-piste, because there are not a lot of people who go off-piste, so you have your own experience, your own snow. So that's the difference. (I9)

It turns out that before attaching some category to a certain sound or combination of sounds, a person had to feel that freedom, independence, "own snow" – perhaps a collection of the most valuable attributes of any tourist experience for this exact person, and then categorize the wind

and the sound of the sled on the snow as silence, just because it was inherent to that “peak” moment. This example explains very clearly how some sounds, even ordinary for some, may become a keynote sound for others, when there is a personal meaning behind.

Another approach to categorizing a keynote sound demonstrated by respondents was in remembering a sound that occurred more often and lasted longer than any other sounds. Such sound was the sound of the sled on the snow and the sound of the brake – a loud distinctive sound made by metal brake biting into the snow: *I think the sound you always have on a background will be always the sound of sledges moving quite fast* (I4). It was interesting for me to know whether such sounds annoy people as it accompanies the whole husky safari. One couple responded diversely. While it was not annoying for the man and he actually liked it, the lady said after some time the sound was very repetitive and annoyed her a lot. The reason behind the sound of the brakes being too repetitive was because *they were always pushing the brake and come on! It was not so fast, always taking care not to drive, not to bump* (I5). So, this example shows how technical side of the experience such as the amount of sleds in a row, safety, other people’s fear may put constraints on speed and cause the appearance of certain sounds that are unwanted or unpleasant, but become a keynote of the whole experience.

The third approach was demonstrated in choosing dogs’ barks as the keynote sound of the whole experience. Totally opposite to the other two examples, where people thought of the ride as the central part, one respondent had a sound memory of dogs barking being the most prominent. *Cause there were kind of barking when we were around the cages, and then they were kind of barking to go* (I1) – a person remembered that different circumstances of the experience were accompanied by different barks, and always the dogs were the source of this keynote sound. When I asked to think about any other possible sounds, the answer was honest: *sorry, I was thinking more of the huskies. That provokes a better experience, doesn’t it?* (I1). As in this example the respondent paid more attention to dogs and their barks rather than a ride, I conclude that what influences the categorization of the sounds is certainly the person’s own hierarchy of interests, own frame of reference. However, such technical things as too crowded line of sledges and slow speed may cause the appearance of unwanted or disturbing sounds, which then may become the keynote for some people.

4.2.3 Soundmarks

Because soundmarks point out the special qualities of an environment and are unique sounds distinguishing a place (Rudi, 2011; Schafer, 1977), dogs' barks were named as the main soundmark of husky dog-sledding experience by majority of respondents. Here people also included all other sounds produced by dogs like howling or heavy breathing. As one interviewer explained, for him *probably what makes it sort of soundmark, sort of unique, is that intensity in terms of having so many dogs in one place* (I4). It was interesting to know whether such a strong sound causes any worries or fear from the tourists, and one answer was very descriptive:

The first we heard all huskies barking I was a bit worried like something is going wrong like either they are having one of them fighting /.../ I associated that sound with something is wrong like dogs at home, you know, you got your dog bark and generally all the happy dogs aren't barking, they are just wagging but when I heard all them barking I was like: "Why they are all barking? I don't like it". I also think dogs barking is a bit scary. (I2)

People all agreed barking was loud, so the intensity truly is something that makes it different from any random bark. Despite such a soundmark is scary for some, hearing it in context, in combination with other senses brings understanding of the nature of such reaction from the dogs. And only having experienced husky safari, one can differentiate various types of barks or howling which are happening at different stages of the experience: *we would notice the howling like: "We again want to go!", so then you are already in the woods, but to other people who never had the experience it's just a bark* (I9).

Another soundmark of the husky safari experience was named as commands that a musher shouts out to dogs in Finnish language. This thought is indeed interesting, and I did not think about it myself, but apparently people wanted to take control, they were excited to feel the speed: *we were also yelling to the dogs to go fast, I think we disturbed the ones behind us, because we did it a lot, but that was fun!* (I7). Same was done by another couple as well, so truly tourists love to feel the connection with dogs, to be able to command. In reality of husky safaris, instead, they are told the dogs know the commands, but left unaware of what those commands sound like and are forced to find solutions using their own creativity: *I thought you just say "mush-mush"* (I3). Very concrete feedback below shows how certain sounds like these

commands in Finnish, that have meaning behind can be an important part of the whole experience and influence its quality dramatically:

Cause he just showed us how to stand on the back of the sled and kind of lean, but maybe if he made it more interactive with sounds, maybe to give the dogs commands with sounds, like “stop”, “faster”, the “left” and the “right”. I think for me that would make me feel more involved and maybe that would heighten my emotions and experience. (I1)

For the same respondent, who ranked dogs’ barking as the keynote sound, acknowledging that way the dogs were more central part of the whole experience, one of the soundmarks would be the sound of the sledge on the snow oppositely. Though categorization of sounds is only a matter of personal experience of every tourist, still she named the sound that was very noticeable and unavoidable, thus making it a very important part of safari.

Perhaps smaller in the amount of appearance, yet very noticeable soundmarks were named the sound of scratching from synthetic materials like overalls as from other tourists around, as from respondents themselves: *I think cause we don’t wear any material like this at home (I2)*. In addition, a hat or a beanie can distort or muffle all sounds around, which also was reported as one of the soundmarks:

The other thing for me that’s been driving me nuts is the sound when I’ve got like a beanie on and then I pull my hood up and you do this and all you can hear on your ears is this and I3 says: “Why can’t you answer me?”, I am like: “I don’t know what you said!”. We were yelling at each other cause all I can hear is this sound. (I2)

Another vivid sound was also different types of squeaks from the feet when walking in the snow and from the sled when taking a ride on it: *the sound that I most remember is that kind of squeaky, you know like when you walk on snow, the timber on the sled (I3)*. However, as admitted by several interviewees, this type of less significant sounds may represent a more solid soundmark if only combined with other sounds or even with another sensory signal. Because soundmarks serve as some distinctive features of a landscape, and thus can be and should be preserved and used for promotion of a region, or an experience in this case, *it might be difficult to explain it, to sell it solely as a sound; probably it’s better when it’s combined with something, visual part that you can understand the whole situation (I4)*.

4.2.4 Sound signals

When I asked the respondents about sound signals, I reminded them to think of those vividly standing out sounds, which had some meaning and thus, were carefully listened and remembered. Some sounds, which are rather typical to hear elsewhere, but carry a special message to compliment the identity of a place (Rudi, 2011; Schafer, 1977) in circumstance of the husky dog-sledding safari. This last layer of sounds was discussed with generally shared responses. Most of these signals as attested by respondents had human-related origin, hence in this context the sound-image congruence discussed by Carless et. al (1999) comes with a vivid demonstration.

First of those is the sound of the airplanes and helicopters. Due to specific use of Rovaniemi airport and its close location to the city and husky kennels, locals and tourists very often see and hear the military airplanes cruising around with deafening sounds of their engines, not counting the regular aircrafts landing and taking-off. Despite the interviews were conducted in different days, most of respondents could hear those sounds during their husky safari experience. It did not appear too often, perhaps because this was already the end of tourist season. This sound was not perceived as ruining everything, it even enhanced the experience for some:

As soon as we started going it was amazing, it was great! The air force in a background, that kinda /.../ (I2)

I liked that! I thought that was good! It's like two experiences in one. (I2)

Nevertheless, all respondents shared the opinion that it was too loud, disturbing at the moment of occurring and it also made tourists feel very close to modern civilization: *because you think you are out on your own in the middle of nowhere and then there's an airplane, "oh, we are not out"* (I8). One couple responded that because they live very near to the airport, such sounds are always in the air, so they do not pay attention to it every time they hear it, though for dogs it was disturbing: *the dogs got scared, they were: "Whaaat? What is that?"* (I5). So, not only for humans, but also for dogs, such sounds may be bothering. And certainly, dipping into the atmosphere of wilderness, hearing a very loud airplane passing by does affect the experience in a negative way, *because you are set back into reality* (I9). These findings reverberate with the studies about how the sounds of aircrafts influence the tourist experience in natural parks. Mace

et al. (2013) argue that expectations and real soundscape experience directly impact the overall satisfaction for natural park visitors. Similarly, Taff et. al (2014) claim that military airplane sounds diminish the overall natural park experience, though displaying the notifications about such noises would have risen the level of acceptability of the disturbing sounds up to 15%. Therefore, if safari guides would spread the word about possible airplane sounds, it would positively influence the relationship between expectations, real soundscape experience and the overall satisfaction.

The other sound signal attested was the sound of a snowmobile. Snowmobiles are a fast way to reach a tourist in trouble if one the way something happens. Thus, the machines are used by the tour guides accompanying the rows of dog sleds for security and seem to be integral part of the experience. For some people hearing a snowmobile was unexpected, the sound stood out of context and it was commented by a respondent:

It was not in my picture of what I thought we'll be doing. So that kind of sound could distort the overall image, if you like. (I1)

At the same time, a very different comment shows that some people know snowmobiles are used extensively in Lapland and are inherent to the local lifestyle: *when I think about it, it's actually also a natural thing for Finland – the snowmobile (I6)*. Therefore, this sound component of the total soundscape is perceived as outstanding sound signal, though not conflicting with the image. There is, however, a solution as for experience providers, as for the tourists, that is brought to Rovaniemi tourist market already this winter season 2018-2019 (Visit Rovaniemi, 2018). Electric snowmobiles, that issue zero carbon emissions and almost zero noise are perhaps the future for the local travel industry with lower environmental impact and much more gentle influence on tourist soundscapes.

The few comments about single sound signals touched upon the sound of wood branches hitting a person controlling the sled, the sound of dog's chains and carabines, and the sound of warm drink, pouring into a cup during the time in the hut after the ride. One couple agreed that their boots made a crunching sound when walking on snow, and the synthetic materials of their overalls made those special sounds, but as they say *in winter time you have always sounds like that (I5)*. Perhaps for some people such sounds truly are signals, maybe because they are not heard very often, or they call to some memories in the past.

The lastly mentioned type of sound signals refers to other tourists around. The sound of other people talking, and thus breaking the moment of enjoyment, was standing out and causing frustration. As well as voices of other tourists, the sound of their cameras turning on and off, and the sound of shutters also caused perplexity, confusion, and frustration.

Sometimes when you are waiting, you just like, you are in nature, with the dogs and people are talking and you are like: "Please, just shut up! Just enjoy nature and that's it". (I9)

Or, somewhere with a million tourists, like click-click [camera shots]. (I2)

Or that phone! You know when you turn your digital camera on, that "tiding". Oh, that noise, or when they take a picture with a sign, that "ctshhh". Oh, you are like: "Turn it off!" (I3)

Such reaction is understandable, because as Veijola (2014, p. 77) argues, people are nowadays living their modern busy lives in the 'permanent state of interruption', constantly alerted, bothered and restrained by urgent agendas. Soundscape of such state is marked by phone calls, sounds of notifications, text messages – endless array of small sound signals cropping our existence into short segments. Thus, hearing the same unnecessary noises such as chats or camera sounds breaks down the tranquility of the soundscape in the quiet natural settings.

In addition, such reactions relate to behavioral norms and rules implied to the essence of the physical dimension of experiencescape. As Pilcher et al. (2009) found out, the more impact of human-origin is exposed to the soundscapes of outdoor recreational areas, the more it can diminish the quality of the visitor experience and thus, the more it requires closer managerial attention in terms of employing certain rules and limits. Environmental conditions are proven to influence such behavioral norms as interaction, participation, aggression and others (Holahan, 1982). Hence, while sound signals coming from the nature or dogs or snowmobiles can not be affected much by experience providers, those sounds caused by tourists can be and perhaps should be corrected and directed for everyone's better soundscape. By introducing the signs informing the tourists about rules aiming to limit the pollution of the soundscape, experience providers can impact the servicescape in a positive way (Bitner, 1992). Such means would also demonstrate the elements of acoustic design (Schafer, 1977; Truax, 2001), that is, "orchestration" of the soundscape, applied within husky dog-sledding safari experiencescape.

5 CONCLUSIONS

This study was aimed to determine how the body senses influence the creation of the overall tourist experience on the example of husky dog-sledding safari taking place in Finnish Lapland with the help of analyzing each of the three phases of experience being pre-, during and post-travel stages (Cutler & Carmichael, 2010; Park & Santos, 2017). The importance of recognizing the role of all body senses in tourist experience has been addressed in the literature (Bitner, 1992; Howes, 2005; Hultén et al., 2009), pointing out the holistic nature of effect that senses have on the creation of the tourist experience. Therefore, this study gives a vast analysis of all sensory inputs specifically on the actual experience stage. Direct attention was given to the soundscape as a particular example of sensory part of the experiencescape. This chapter summarizes the results and brings the major conclusions to the attention of the reader, as well as it presents the limitations and possibilities for further research to the reader.

For the world of academy this study represents an interesting example of how various concepts may work together to explain certain facets of a tourist experience. With the help of theoretical framework consisting of the three concepts, I questioned the role of the body senses in creation of the overall tourist experience on the example of the specific tourist experience taking place in Finnish Lapland. Hence, the study contributes to the discussion of tourist experiencescape as a system of interrelated factors, having sensescapes at the front of sensory context of an experience. By analyzing the role of senses on three stages of tourist experience, I offered a wider approach to viewing sensescapes as a factor influencing the overall experience, going beyond considering the sensescapes solely as a characteristic of physical environment of actual experience.

In addition, the concept of soundscape from music theory complimented the framework and helped to contextualize sounds as part of the sensescapes exposed to customers during the actual tourist experience. The conclusions derived from analyzing the soundscape of the tourist experience demonstrate applicability of musical terms of acoustic design and acoustic ecology for tourist context, as these may become the tools for creation of a more sustainable sonic environment for customers. Inclusion of animals in this research has complimented the discussion around animal-based tourist experiences, as the sounds produced by animals represent the alternative way to evaluate the sensory stimuli that occur during such experiences,

leaving the sense of vision aside. With this I demonstrate that bringing the concepts from different fields of science can help a researcher as well as the reader to analyze and describe the special features of the researched phenomenon.

The choice of methods represents an interesting contribution to tourism research, especially in context of Finnish Lapland. The use of soundwalks and sound-elicitation techniques in the interviews made possible to dig deeper and explore the perception of the husky dog-sledding safari soundscape by participating tourists. This demonstrates the effectiveness of multisensory methods employed in the course of the interviews. Thus, there is an opportunity for further research and the need for expanding the arsenal of research methods employed in tourist context.

The opportunities for expanding the findings for this research can be exemplified with numerous limitations and circumstances, which shaped the nature of collected empirical data. The data was obtained with the help of interviews, which were conducted in English language. Out of nine respondents, only three were native English-speakers, while the others as well as the interviewer were not. All respondents were from “western” cultures, meaning that there is a lack of evidence from representatives of other cultures. The group of respondents was not sampled based on the age or country of origin, therefore some further research is needed to analyze the role of senses and perception of the soundscape in relation to some specifications.

Furthermore, the interviews were conducted in late March, which means the weather was not very cold and windy, the amount of sun significantly differentiated from how it is in December, and so on. Different ambience would surely influence the perception of tourists and, most probably, the research results. In this way, in order to obtain a comprehensive picture of the role of body senses for the overall husky dog-sledding tourist experience, a prolonged and extended study is needed from the following tourism researchers.

From the theoretical point of view, it is interesting to explore further the relationships between the different constituents of a tourist experiencescape, for instance the relationships between the physical characteristics of natural environment and sensescales, personnel and sensescales, as well as the effect of duration of experience on sensescales. To expand the application of the used theoretical framework further, a research of animal-based or nature-based tourist

experience taking place in Finnish Lapland in summer season would be a great continuation. The settings of midnight sun, the different ambience and acoustic environment of summer can provide a richer sensory context for a researcher. In relation to soundscape, the wild natural scene of tourist experiences can offer a wider variety of natural sounds to reflect upon.

Lastly, the chosen framework of concepts can be used for other animal-based tourist experiences taking place in different destinations and different physical environments. In this vein, the comparisons with this study may be done in terms of origin and intensity of sensory inputs reported by tourists, as well as the matter of ethical issues towards use of animals slightly touched in this study. Sensescapes of each stage of experience may also be explored more consistently and deeper in order to shape understanding of role of senses on motivation, hierarchy of importance of each sensory input during the actual experience, as well as the impact of those on sensory memories formed on the post-experience stage. The relationships between the bodily inputs and emotional or psychological effect they have on a tourist is another route to take in expanding the use of framework of theoretical concepts employed in this research.

As regarding the actual findings reported in this thesis, there are quite many implications to be learnt by tourist experience providers. On the pre-experience stage, or as I refer to it, “motivational level” of experience, one of the major conclusions is the fact, that with the help of body senses people build an image of Finnish Lapland and the husky dog-sledding experience in their mind, though they do not come to have that experience solely motivated by their senses. Consequently, despite triggering the sensory motives in marketing is proclaimed to be vital for the creation of engaging experiences (Agapito et al., 2012; Hultén et al., 2009), the tourists come to the particular safari company either by availability, or as to the first choice appeared in the web browser. Husky dog-sledding safaris were reported to be a “must do” in Lapland. Apparently, safari companies may not need to focus on marketing their services with sensory messages, as the social media, endless photographs spread over the Web, reviews and stories in combination with people’s own internal impressions of husky dogs do that job perfectly. Instead, safari companies should pay more attention to promoting such sensory appeals as the sight of a pure nature, having tactile communication with the dogs as well as responsibility and ethics towards the use of huskies in tourist activities.

During the actual husky dog-sledding experience the sight played the most important role. As one respondent convincingly reflected: ‘it was mainly visual experience’. This conforms the Urry’s (2002) view of the gaze that designates the direction for other senses. Nevertheless, from the practical point of view, the inputs from other senses provide a richer context. Evidently, there was a lack of communication with husky dogs before the actual ride was accomplished. The issue of misunderstandings caused by appearance of the dogs can be also resolved during that quiet time of interaction before the actual ride. Every interviewee attested a strong visual collision between the expected and the actual husky look formed by prepossessed impressions formed by TV series, photos etc. Hence, a combination of visual and tactile signals would help to create an emotional bonding with living creature (Brandin, 2009; Franklin, 1999; Markwell, 2001), understanding and awareness about the breed, which together would enhance the overall experience. The importance of tactile account influenced by weather refers to the challenges of anticipating and coping with harsh weather conditions that must be addressed in order to instruct the tourists and smoothen the inconvenience caused by unexperienced use of protective clothing and so on. The influence of weather on ambience of the place (Bitner, 1992) must be recognized as well, as the factors such as level of light, humidity, visibility and others influence the perception of the environment.

The post-experience sensory memories can be as positive as negative. For the successful and sustainable provision of husky dog-sledding tourist experiences, there is an urgent need to measure and follow the limits of the safari participants. Many tourists in Lapland express some level of dissatisfaction about it turning into a mass destination (Klos et al., 2018). Level of authenticity is questioned by tourists as well, as the way the experiences are designed and delivered reminds a “money-making scheme” to some. Such comments semaphore to experience providers to work on creation and delivery of “peak moments”, which was reported to be the sensory highlights of the whole experience. During such moments the sensory inputs from beautiful nature, cold air, sense of movement, and the sound of sledges were transformed into deep emotional satisfaction from the “Being” (Wang, 1999).

The sense of hearing is proved to play significant role in tourist experiences and goes second after the sight (Agapito et al., 2012). Therefore, understanding the way tourists perceive the soundscape of the husky dog-sledding safaris is a helpful way for experience providers to alter their products to enhance the quality. The main implication related to the keynote sounds –

those that are inherent to the environment, is its susceptibility to the external factors. As the empirical example shows, the warm weather, viscous snow, and crowded line of sledges make the ride so slow, that tourists controlling the sledge need to constantly push the breaks, creating the unpleasant sound throughout the whole ride.

Such sounds as the four Finnish words – the commands a musher shouts to dogs, demonstrate how dramatically the small sound signals may influence the level of tourist engagement in the experience. Lastly, the findings draw attention to the effect of sound-image congruence (Carless et al., 1999) – the extent to which a human tolerates the discrepancy between what is heard with what is seen. The distracting sound signals of human and artificial origin such as human chat, clicking sound of camera shots and the sounds of overflying aircrafts lead to frustration from other tourists around and dissonance in perception of the physical dimension of the experiencescape. To decrease the destructive effect of such noises, the elements of acoustic design may help by introducing strong rules and norms of behavior concerning the sounds produced by tourists during the experience, as well as addressing the high importance of mechanical sounds on the actual tourist experience.

The amount and variety of actual findings demonstrate the fruitfulness of this research. This advocates towards the right choice of a topic and concepts to describe the phenomena. I wanted to contribute to the research community by presenting an interesting reader about the way senses shape the tourist experience. Clearly, sensory dimension of tourist experiences is to be yet explored in diversity of circumstances and applications. The results provide some interesting insights for the practitioners, and the inclusion of musical theoretical concept and multisensory methodology in the design of this study, propose multiple directions for fellow researchers on the exciting journey of investigating the role human senses play in tourism.

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